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OF
ARRETINE POTTERY

MUSEUM OF FINE ARTS

BOSTON

CATALOGUE OF ARRETINE POTTERY

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MUSEUM OF FINE ARTS, BOSTON

CATALOGUE

OF

ARRETINE POTTERY

BY

GEORGE H. CHASE, PH.D.

John E. Hudson Professor of Archæology in Harvard University

ADDITIONS BY

MARY B. COMSTOCK AND CORNELIUS VERMEULE

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PREFACE

THE pressed clay bowls with red glaze made at Arretium (modern Arezzo) and therefore known as Arretine ware, are of interest primarily because they reproduce designs from the charming repoussé silver bowls of Hellenistic workmanship. As they have attracted the attention of collectors only in comparatively recent years, it has been possible for this Museum to secure an unusually fine series of bowls, moulds, and fragments. The history of the collection is briefly told. In 1888 a series of ten bowls and sixteen fragments was included in a purchase from Signor Lanciani, whose notes indicate a quick appreciation for their peculiar beauty. In 1900 and 1913 a few pieces came by gift; the foundation of the collection, however, was laid in 1898 by the purchase of sixty-nine pieces from the collector to whom the excellence of the Museum's classical collection is so largely due. Nineteen pieces were purchased in 1904, ten in 1913, and one or two each year in 1897, 1900, 1901, 1903, and 1910, all from the same source.

The collection thus formed has not been unknown to scholars. As additions have been made they have been described in the annual reports of the curator of classical art from 1895 on. Casts have been placed on sale, some of which are described by F. Behn in a catalogue of the Mainz Museum,[1] which gives a survey of the development of Roman pottery.

For the following catalogue of the Boston collection the Museum has been most fortunate in securing the services of Professor George H. Chase, whose catalogue of the Loeb Collection of Arretine Ware [2] has been an epoch-making work in this field. For the convenience of students the introduction has been revised and reprinted from that work.

The Museum further is deeply indebted to Mr. James Loeb for the generous gift which has made it possible to print the volume at the present time. It is but one more example of the devoted interest in the remains of classical antiquity and their lesson for our age, on the part of this scholar and patron of scholarship.

[1] Fr. Behn, *Römische Keramik mit Einschluss der hellenistischen Vorstufen*, Mainz, 1910. Kataloge des röm.-germanischen Central-Museums zu Mainz, Nr. 2, pp. 223-227, numbers 1483–1497, 1501–1507.

[2] *The Loeb Collection of Arretine Pottery, catalogued with introduction and descriptive notes*, by George H. Chase, New York, 1908.

ARTHUR FAIRBANKS

August, 1916

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PREFACE TO THE 1975 PRINTING

Professor George Henry Chase died unexpectedly on 2 February 1952. He was connected with Harvard University in various capacities from 1901 until his retirement in 1945. From 1945 until his death Professor Chase served as Acting Curator of Classical Antiquities at the Museum of Fine Arts, Boston, only the fourth occupant of the Curatorship since the Department (of Classical Art)'s creation in 1887.

In the two decades following Professor Chase's death, and indeed in the last two decades of his career, Arretine pottery lost much of its appeal as an expression of Graeco-Roman art. This was partly because the fragments of bowls were difficult to exhibit in great numbers and required considerable visual effort on the part of the general public to be understood and appreciated. The moulds and fragments thereof offered even greater problems, since they are best seen only in white plaster casts, and everyone remembers with what aversion plaster casts have been regarded by museums of art in recent decades, particularly in the United States. Professor Chase's catalogues of Arretine pottery did much to shed light on the subject, and he incorporated the results of his scholarship in his handbooks of the Museum's Greek, Etruscan, and Roman collections. The catalogue reprinted here sold slowly but steadily over the years, and the edition was finally exhausted somewhat short of sixty years after publication.

During the last few years Arretine pottery has returned to fashion, if this be the term for changes in aesthetic interest and scholarly activity. New catalogues, handbooks and excavation reports on Roman pottery have appeared (see the SUPPLEMENTAL BIBLIOGRAPHY). The relationship between Greek and Roman gold and silver plate and Arretine pottery has come under scrutiny again, chiefly because so much plate has appeared out of the ground and old collections in recent years. New exhibitions and publications of gold and silver have made the sources of Arretine compositions more explicable in terms of Hellenistic metalwork and even architectural decoration.

The 1975 printing of the 1916 *Catalogue of Arretine Pottery* has been undertaken by Robert G. Chilton of Copy Quik in Cambridge, Massachusetts. The plates and figures go back to the original photographs, with additions and substitutions wherever possible. Donna Razeto, student intern from Regis College in Weston, has assisted in this enterprise.

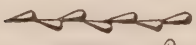
Mary B. Comstock
Cornelius C. Vermeule

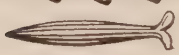
March, 1975

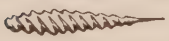
AUTHOR'S NOTE

In its main lines this Catalogue follows the plan adopted for *The Loeb Collection of Arretine Pottery*. The Introduction, especially, represents a reworking of the corresponding section of the earlier book. Some parts have been reprinted without change; others have been largely modified to adapt them to their new purpose; and throughout many slight changes have been made in the endeavor to incorporate the results of recent excavations or of studies published since 1908. Some changes, also, are due to helpful suggestions made by reviewers of the *Loeb Collection*, to whom I gratefully acknowledge my indebtedness.

In the Catalogue proper, I have again attempted an arrangement of the material by classes and subjects, since this seems to me the most helpful arrangement. With very few exceptions, I have not given facsimiles of the inscriptions, since most of them conform to well-known types, and in cases where the letters do not appear or are not clear in the plates, reference to the *Corpus Inscriptionum Latinarum* (*C. I. L.*) will show the exact form. For a number of common patterns I have employed the conventional names which were used in the *Loeb Collection*, as follows: —


conventional laurel leaf pattern (cf. Plate III, no. 1).


calyx ornament (cf. Plate XXVIII, no. 123).


pointed staff with spirals (cf. Plate XXVIII, no. 122).

pointed staff with rings (cf. Plate II, no. 33).

Moulds and fragments of moulds have been described from casts, and the plates devoted to such moulds and fragments have been made from photographs of casts. Vases and fragments of vases have been described and photographed directly. In Plates I and II an attempt has been made to reproduce three almost complete vases as nearly as possible in the color of the originals. Plates III–XXVIII are devoted to moulds and fragments of moulds, Plates XXIX and XXX to fragments of vases.

The preparation of the book has been greatly facilitated by the generous coöperation of many members of the staff of the Museum, to whom I wish here to express my thanks. I am under special obligation to Dr. Caskey, who spent many hours in discussing with me the problems that arose from time to time and in reading the entire book in manuscript.

George Henry Chase

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ABBREVIATIONS

The titles of books and periodicals are abbreviated as follows: —

A. J. A. American Journal of Archæology. Baltimore, etc., 1885–.

Ann. Annali dell' Instituto di Corrispondenza Archeologica. Rome, 1829–85.

B. C. H. Bulletin de Correspondance Hellénique. Athens and Paris, 1877–.

B. J. Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. Bonn, 1842–.

B. M. Cat. R. P. British Museum: Catalogue of the Roman Pottery in the Departments of Antiquities. By H. B. Walters. London, 1908.

B. S. A. Annual of the British School at Athens. London, 1895–.

Bull. Bulletino dell' Instituto di Corrispondenza Archeologica. Rome, 1829–85.

Bull. Comm. Bulletino della Commissione Archeologica Comunale di Roma. Rome, 1872–.

Bull. Met. Mus. Art. Bulletin of the Metropolitan Museum of Art. New York, 1905–.

C. I. L. Corpus Inscriptionum Latinarum consilio et auctoritate Academiæ Litterarum Regiæ Borussicæ editum. Berlin, 1863–.

Fabroni. *Storia degli antichi vasi fittili aretini.* By A. Fabroni. Arezzo, 1841.

Gamurrini. *Le iscrizioni degli antichi vasi fittili aretini.* By G. F. Gamurrini. Rome, 1859.

Gaz. Arch. Gazette Archéologique. Paris, 1875–89.

Hölder. *Die Formen der römischen Thongefässe diesseits und jenseits der Alpen.* By O. Hölder. Stuttgart, 1897.

J. H. S. Journal of Hellenic Studies. London, 1880–.

Jahrb. arch. I. Jahrbuch des kaiserlich deutschen archäologischen Instituts. Berlin, 1886–.

Loeb. Coll. The Loeb Collection of Arretine Pottery. By G. H. Chase. New York, 1908.

Mon. Monumenti dell' Instituto di Corrispondenza Archeologica. Rome and Berlin, 1829–91.

Mon. Piot. Fondation Eugène Piot: Monuments et Mémoires publiés par l'Académie des Inscriptions et Belles-Lettres. Paris, 1894–.

Not. Scav. Notizie degli Scavi di antichità communicate alla Reale Accademia dei Lincei. Rome, 1876–.

Röm. Mitt. Mitteilungen des kaiserlich deutschen archäologischen Instituts, Römische Abteilung. Rome, 1886–.

Roscher, *Lex. d. Myth. Ausführliches Lexicon der griechischen und römischen Mythologie.* Edited by W. H. Roscher. Leipzig, 1884–.

von Rohden-Winnefeld. *Architektonische römische Tonreliefs der Kaiserzeit.* By H. von Rohden and H. Winnefeld. 2 vols. Berlin and Stuttgart, 1911.

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A. C. Brown, *Catalogue of Italian Terra-Sigillata in the Ashmolean Museum,* Oxford, 1968. ("Select Bibliography", pp. xiii-xiv.)

R. J. Charleston, *Roman Pottery,* London, 1955. (Bibliography, pp. 41-44.)

M. B. Comstock, C. C. Vermeule, *Greek, Etruscan & Roman Art, The Classical Collections of the Museum of Fine Arts, Boston,* 1972. Revision of the 1963 Edition, all after the 1950 Edition by George H. Chase, pp. 228-229, figs. 251-255.

R. M. Cook, *Greek Painted Pottery,* London, 1960, pp. 354-355, 374, etc. especially Chapter VII: "Black-painted and Relief Wares".

A. Oxé, H. Comfort, *Corpus Vasorum Arretinorum, A Catalogue of the Signatures, Shapes and Chronology of Italian Sigillata,* (*Antiquitas* 3, Volume 4), Bonn, 1968, (especially "Abbreviations, symbols, etc.", pp. XV-XXI).

H. S. Robinson, *The Athenian Agora,* Volume V, *Pottery of the Roman Period, Chronology,* Princeton, 1959, pp. 25-26 (also Bibliography, pp. xi-xiv).

A. Stenico, *La Ceramica Arretina,* Milan, 1960-1966. (Volume 1: Museo Archeologico di Arezzo. Volume 2: Collezioni diverse.)

J. M. C. Toynbee, *Art in Britain Under the Romans,* Oxford, 1964, pp. 42-44 (on the diffusion of Arretine ware 30 B.C. to about A.D. 43).

————, *The Art of the Romans,* London, 1965, Chapter X: "Minor Arts", pp. 161-162.

Gold and Silver Plate Related to Arretine Pottery

D. E. Strong, *Greek and Roman Gold and Silver Plate,* London, 1966, p. 139 (on plaster casts of metalwork, models, moulds, and similar designs in Arretine ware).

D. E. Strong, P. E. Corbett, "Three Roman Silver Cups", *British Museum Quarterly,* XXIII, No. 3, 1961, pp. 68-86.

C. Vermeule, *Greek and Roman Sculpture in Gold and Silver,* Boston, 1974.

————, "Greek, Etruscan, Roman Gold and Silver—II: Hellenistic to Late Antique Gold and Silver", *The Burlington Magazine,* CXIII, No. 820, July 1971, pp. 400-406, figs. 45-62.

————, *Roman Imperial Art in Greece and Asia Minor,* Cambridge (Mass.), 1968, Chapter VII: "Imperial Metalwork", pp. 124-141 and bibliography, figs. 53-72.

A CATALOGUE OF ARRETINE POTTERY

INTRODUCTION

ARRETINE pottery takes its name from the ancient city of Arretium, the modern Arezzo, situated in the upper valley of the Arno, in Tuscany, some fifty miles southeast of Florence. Founded by the Etruscans and later conquered and colonized by the Romans, Arretium was for many centuries one of the most important cities of central Italy. Its prosperity depended, evidently, on the fertility of the surrounding territory and on its manufactures. The vines and the wheat of Arretium are praised by Pliny,[1] and evidence of extensive manufactures is furnished by the statement that for the equipment of Scipio's expedition to Africa the city furnished "3000 shields, an equal number of helmets, also javelins, pikes, and long spears to the number of 50,000, axes, spades, hooks, buckets, and mills, enough for forty galleys," as well as wheat and a contribution of money for the decurions and the rowers.[2]

For an extensive production of vases we have no evidence from the earlier period of the city. The Etruscan tombs of the ancient necropolis have yielded specimens of the ordinary Etruscan black ware (*bucchero*), as well as imported Greek vases, but these do not differ essentially from the vases found on other Etruscan sites.[3] The fact that early bronze coins found at Arezzo have a vase as the type on the reverse has sometimes been urged as a proof of the early importance of the vase-maker's art, but the argument is of very doubtful value.[4] The vases to which the name "Arretine" is given, at all events, belong distinctly to the Roman period.[5] They are mentioned by Roman writers of the first century after Christ and later in such a way as to imply that they formed a well-recog-

[1] Pliny, *N. H.*, 14, 36 and 18, 87.

[2] Livy, 28, 45.

[3] Cf. Dennis, *Cities and Cemeteries of Etruria*, II², pp. 384–389.

[4] Cf. Gamurrini, p. 9; Marchi and Tessieri, *L'Aes grave del Museo Kircheriano*, Classe III, pls. V and VI.

[5] Cf. pp. 22 *ff.* for a discussion of the date of the Arretine ware.

nized class among Roman ceramic products and were largely exported, and although it is probable that the name "Arretine" was gradually extended to include similar vases made elsewhere, such a use of terms could not have arisen unless the vases of Arretium had come to be well known and universally recognized. The most important passages in regard to them are found in the *Naturalis Historia* of Pliny and the *Etymologiæ* of Isidorus of Seville, an encyclopædic work of the seventh century, based upon the statements of earlier writers. Pliny's statement is: "The majority of mankind use earthenware vessels. Samian ware is well spoken of even at the present day for dinner services. This reputation is kept up also by Arretium in Italy, and for drinking cups only by Surrentum, Hasta, Pollentia, Saguntum in Spain, and Pergamum in Asia. Tralles also is a centre for pottery, and Mutina in Italy." [1] Isidorus informs us that "Arretine vases are so called from Arretium, a town in Italy, where they are made; for they are red. It is these of which Sedulius speaks when he says: —

'The red pot serves the greens that are set before us.'" [2]

More interesting are two passages in Martial, in which we see reflected the Roman taste of the first century. In one, the poet mocks at the plagiarist Fidentius, in whose book of epigrams, he says, there is only one original page, but that so bad that it is clearly stamped as the writer's own. "Just so a Gallic cloak, among the purple robes of the city, stains them with grease and filth; so the clay vases of Arretium spoil the effect of crystal cups; so the black crow, when he chances to stray on the banks of the Cayster, is laughed to scorn among the swans of Leda; so when the sacred grove resounds with the varied notes of the tuneful nightingale,

[1] Pliny, *N. H.*, 35, 160*f.*: Maior pars hominum terrenis utitur vasis. Samia etiam nunc in esculentis laudantur. Retinent hanc nobilitatem et Arretium in Italia, et calicum tantum Surrentum, Hasta, Pollentia, in Hispania Saguntum, in Asia Pergamum. Habent et Trallis ibi opera sua et in Italia Mutina.

[2] Isidorus, *Etym.*, 20, 4, 5: Aretina vasa, ex Aretio municipio Italiæ dicuntur, ubi fiunt; sunt enim rubra. De quibus Sedulius: —

Rubra quod appositum testa ministrat olus.

The poet Cælius Sedulius wrote about 494 A.D. It may be doubted whether Isidorus is right in referring the "rubra testa" of Sedulius specifically to Arretine ware, and his present tenses are doubtless taken from the author he was excerpting (perhaps Pliny himself). They cannot be taken to mean that the potters of Arretium were active as late as the seventh century.

the wretched magpie mars her Attic plaints." [1] Modern admirers of the products of the Arretine potteries have tried to extract a compliment from these lines, but with little success. To the wealthy Romans of the first century the clay vases of Arretium could hardly be expected to appeal. Nevertheless, in another epigram, Martial warns his contemporaries against too low an estimate of these humble vessels: "We warn you not to look with too much contempt on the Arretine vases. Porsena was fine with his Etruscan earthenware." [2]

Another interesting epigram, which is sometimes attributed to Virgil, though it undoubtedly was written by a later poet, takes the form of an address to an Arretine cup that had been used for taking medicine. It runs: "Arretine cup, once the glory of my father's table, how sound you were before the doctor's hand." [3]

From all this it is clear that the red ware of Arretium, although it was considered inferior to the vessels of gold and silver and precious stones in which the Romans of the Empire delighted, enjoyed a considerable

[1] Martial, *Ep.*, 1, 53.

[2] Martial, *Ep.*, 14, 98: —

Arretina nimis ne spernas vasa monemus:
Lautus erat Tuscis Porsena fictilibus.

[3] Baehrens, *Poetæ Latini Minores*, IV, no. 158: —

Arretine calix, mensis decus ante paternis,
Ante manus medici quam bene sanus eras.

Two other passages which have sometimes been brought into connection with the vases of Arretium are Persius, I, 127–130, and Macrobius, *Saturnalia*, 2, 4, 12. In the former passage, the poet describes several classes of persons whom he does not wish to be among his readers. "I don't want the low fellow who loves to crack a joke on the slippers of the Greeks and is equal to calling a one-eyed man Old One-Eye, thinking he is somebody because once, as aedile, filled with the pride of provincial office, he broke short half-pint measures at Arretium (fregerit eminas Areti aedilis iniquas)." It is clearly stretching a point to find here any reference to Arretine wares as a class. Yet this was done by an ancient commentator, who informs us that the half-pint pots referred to are "small vessels from the town of Arretium, where 'Arretine' vases are made" (minora vasa ex-Aretio, ubi fiunt Aretina vasa). So, too, when Persius in another passage (5, 182) mentions a red pot (rubrum catinum), the commentator remarks, "rubrum fictile, quod est Arretinum."

The passage in Macrobius contains a story to the effect that Augustus was wont to mock at the lax and effeminate style of Mæcenas, and once, in concluding a letter, addressed him with all the endearing terms that were usually reserved for women, calling him "silphium of Arretium, pearl of the Tiber, emerald of the Cilnii, jasper of the potters, beryl of Porsena," and so on (lasar Arretinum, Tiberinum margaritum, Cilniorum smaragde, iaspi figulorum, berulle Porsenæ). The editors of Macrobius usually adopt a conjecture of Jahn's and read "Iguvinorum" for the "figulorum" of the manuscripts. In any case the passage is of no great value, since the importance of the potters of Arretium is sufficiently proved without it.

vogue and more than a local fame. And this inference is confirmed by the discoveries of modern times. Arretine vases and fragments have been found in many widely separated parts of the Roman world, in most cases, doubtless, imported and sold by Roman merchants, in others, perhaps, carried by the legionaries in their campaigns or by travellers. As the potters often signed their wares and Arretine clay and glaze are fairly easy to distinguish, the products of the Arretine kilns can usually be recognized wherever they are found, and the list of such finding places is one of the best proofs of the popularity of the Arretine wares. It includes not only Arezzo, Rome, Rimini, Modena, and other places in Italy,[1] but numerous sites in Gallia Narbonensis, in Spain, and in Africa; and sporadic finds have been made in the Greek islands and even in Asia Minor and Cyprus. In the northern provinces of the Empire, the number of finding-places is smaller, owing largely to the fact that in these districts, soon after their conquest by the Romans, an important local industry was developed by which the local demand was supplied. Nevertheless, even here, in Germany and northern Gaul, and even in Britain, a very considerable number of vases and fragments has been discovered which are shown to be the work of Arretine potters.

But the great finding-place, naturally enough, is Arezzo itself. Both inside the modern city and in the outlying districts, many remains of ancient potteries have been found, containing not only fragments of vases and of the moulds from which they were made, but also in some cases the vats in which the clay was purified, the wheels on which the vases and the moulds were thrown, the stamps with which the figures were produced, and other implements of the potter's trade. Tombs also have occasionally yielded fragments of vases. The earliest record of such discoveries goes back to the thirteenth century. In a manuscript entitled *Libro della Compositione del Mondo* written by a certain Ser Ristoro d'Arezzo and dated 1282, the author records the discovery in and near Arezzo of fragments of vases colored black and red, but generally red, on which were represented "all sorts of plants and leaves and flowers, and

[1] At Pozzuoli, not only fragments of vases, but also moulds with the signatures of Arretine potters have been found — a fact which suggests that some of the Arretine potteries had established branches at Puteoli. Cf. *Bull.*, 1875, pp. 242 *ff.*; *B. J.*, XCVI, 1895, pp. 54 *f.*

all sorts of animals," as well as "figures in relief — some thin and some fat, some laughing and some crying, living and dead, old and young, armed and unarmed," and so on for nearly a page of antitheses. "When any of these fragments come into the hands of sculptors or artists or other connoisseurs," writes Ser Ristoro, "they consider them like sacred relics, marvelling that human nature could rise to such a height in the subtlety, in the workmanship, and the form of those vases, and in their colors and their figures in relief; and they say that the makers were divine or the vases fell from heaven." [1] The entire passage is interesting as an example of the enthusiastic admiration for the relics of ancient art which even as early as the thirteenth century was beginning to make itself felt throughout Italy. Making every allowance for local patriotism, we cannot doubt that these earliest discovered examples of Arretine pottery produced a profound impression on the contemporaries of Ser Ristoro.

That fragments of vases continued to be found during the century that succeeded the writing of Ser Ristoro's *Libro* is shown by a brief notice in the *Cronaca Fiorentina* of Giovanni Villani, who died in the great plague at Florence in 1348. This writer, in speaking of Arezzo, mentions the red vases with reliefs which "it seems impossible to believe were made by human hands," and concludes his brief account with the statement "they are still found." [2] Of discoveries made in the second half of the fifteenth century we have two interesting accounts, one in a manuscript written by Marco Attilio Alessi, now in the Bibliotheca Riccardiana in Florence, the other in Vasari's famous *Lives of the Painters*. The latter account refers to a somewhat earlier date and so may be considered first. In the life of his great-grandfather Lazzaro, the biographer relates that his grandfather, Giorgio Vasari, who died in 1484 at the age of sixty-eight, maintained until the end of his life the antiquity of the Arretine vases; that in a field near the Ponte delle Carciarelle (a bridge over the Castro, distant about a mile from Arezzo), he found at a depth of three cubits three vaults of an ancient kiln, four complete vases, many fragments, and near

[1] The passage is quoted in full by Fabroni, pp. 12 *ff*. Cf. also Pignotti, *Storia della Toscana* (Pisa, 1813), I, pp. 144 *ff*.; Gori, *Difesa dell' Alfabeto Etrusco*, Preface, p. 207; Monaci, *Crestomazia Italiana dei Primi Secoli*, pp. 366 *ff*.

[2] The passage occurs in book I, chapter 47 (in the edition published at Milan in 1802, vol. I, p. 72). Cf. Pignotti, I, p. 146; Fabroni, p. 16.

them some of the clay that was used in making the ware; that he gave the vases to Lorenzo de' Medici (Il Magnifico) during a visit which the Florentine made to Arezzo, and that it was this gift that procured for the family of Vasari the favor of the Medici. Further, Vasari relates that his grandfather made successful experiments in reproducing the ancient ware, some specimens of his work lasting to the time of the biographer.[1] Alessi's account also refers to discoveries near the Ponte delle Carciarelle. He speaks of a great quantity of fragments with inscriptions — the first known record of the inscriptions that occur so frequently — and mentions especially one great find made in 1492 in the presence of Giovanni de' Medici, who later became Pope Leo X.[2] From the inscriptions it appeared that the proprietor of the most important pottery near the Ponte delle Carciarelle was named Calidius Strigo, a fact which has been confirmed by later excavations.[3] A smaller number of fragments bore the name of Domitius.

From the sixteenth and seventeenth centuries we have no record of further discoveries. About the middle of the eighteenth century, however, two new potteries belonging to P. Cornelius and C. Cispius were discovered by the Arretine Francesco Rossi at Cincelli, some five miles from the city; and later, in 1779, excavation in this region brought to light remains of a potter's wheel, of kilns, vats, and utensils, as well as fragments of vases and moulds. These passed from the collection of Signor Rossi into the Bacci Collection, and ultimately into the Museo Pubblico at Arezzo. During this same century, the writings of Gori, who published the accounts of Ser Ristoro and Alessi, together with some additional inscriptions from the manuscript record of Giacomo Burali, made the earlier discoveries known to a wide circle of readers.[4] Rossi himself planned to publish an account of the Arretine fabrics and especially of the results of his excavations, and although the promised monograph never appeared, it was discovered among his papers after his death and used by several

[1] Vasari, *Vite dei Pittori*, II, pp. 557 *ff.* (in the edition published at Florence in 1878–85). In the translation of Mrs. Foster, published at London in 1895–1901, the passage is on pp. 53 *f.* of vol. II. Cf. Fabroni, pp. 18 *f.*

[2] Alessi's account was first published by Gori in his *Inscriptiones antiquæ Græcæ et Romanæ in Etruriæ Urbibus Exstantes* (Florence, 1734), II, p. 320. Cf. Pignotti, I, pp. 146 *ff.*; Fabroni, pp. 16–18.

[3] Cf. U. Pasqui, *Not. Scav.*, 1894, pp. 121 *ff.*

[4] Cf. *supra*, note 2, and p. 5, note 1.

later writers. Of these the most important is Inghirami, whose elaborate *Monumenti Etruschi o di Etrusco Nome* contains twelve pages and a colored engraved plate devoted to Arretine ware. The plate especially is interesting as the first attempt at the reproduction of Arretine fragments.[1]

The great discoveries of vases and other antiquities at Vulci in 1829 and the years immediately after inspired all the Italian antiquaries to renewed investigations. At the same time the establishment of the Instituto di Corrispondenza Archeologica at Rome gave them a more convenient medium for the publication of their discoveries than they had before enjoyed. The numbers of the *Annali* and the *Bulletino dell' Instituto*, which began to be published in 1829 and ceased to exist in 1885, contain many brief notices of new finds at Arezzo. Since 1885, the most important accounts have appeared in the Italian *Notizie degli Scavi*, which even before that date had contained occasional notices. In recent years, the richest finds inside the city limits have been made in the neighborhood of the modern theatre and the church of Santa Maria in Gradi. The most important finding-place outside the walls has been the neighborhood of Cincelli. The vases and fragments that have been discovered in these excavations have for the most part found a place in the Museo Pubblico at Arezzo, which now contains the largest collection of this class of vases in the world. Others have passed into private hands, and thence in some cases have been sold out of Italy, to become parts of collections in other countries.

The methods used by the potters of Arretium, as they have been revealed by these excavations, do not differ from those used by potters in other parts of the Roman world. Like most of their contemporaries in other regions, they produced no painted pottery, but confined themselves, so far as they decorated their vases at all, to decoration in relief. In this they followed the traditions of the later Greek ceramists, who as early as the third century B.C., had largely abandoned the painted decoration which is characteristic of all the finer Greek vases of earlier centuries. The reason for the change is generally held to be the increasing popularity, after the time of Alexander, of metal vases, for which the clay vases with decoration in relief were intended to serve as cheaper

[1] Inghirami, *Monumenti Etruschi o di Etrusco Nome* (Fiesole, 1824), vol. v, pp. 1–12; pl. 1.

substitutes. The most familiar examples of such late Greek wares are the so-called "Megarian bowls," vases of hemispherical form, usually without handles or feet, decorated on the outside with reliefs, which were sometimes made separately and attached to the body of the vase, sometimes produced along with the body from a single mould for the whole vase.[1] These have been found not only on the mainland of Greece and in Italy, but also farther eastward, at several places in Asia Minor[2] and in southern Russia,[3] and it is clear that they were made at many different places. In Italy, the most important class of relief vases consists of the so-called "Calenian phialæ," shallow vases with decoration on the inside, which were manufactured during the third and second centuries, B.C., at Cales in Campania and possibly at other places.[4] Another group is formed by the so-called "Italian Megarian bowls" or "vases of Popilius," which appear to have been made in Ocriculum and Mevania in southern Umbria.[5] In recent years it has commonly been held that the change from painting to relief decoration was first made in Asia Minor, where the literary tradition points to a great development of metal vases with repoussé designs. However this may be, it is clear that the custom of decorating clay vases with reliefs in imitation of metal prototypes spread rapidly over the Greek world and was taken up by the potters of Italy. Technically considered, the vases of Arretium fall into three classes: —

1. Plain vases, simply thrown on the wheel, glazed, and fired. Handles were sometimes added, and on the bottom of the vase, inside, was usually stamped the name of the owner of the factory, or that of the slave who made the vase, or both. The commonest shapes are flat plates

[1] Cf. Benndorf, *Griechische und sizilische Vasenbilder*, pp. 117 *ff.*, pl. LIX–LXI; Robert, *Homerische Becher, 50tes Programm zum Winckelmannsfeste* (Berlin, 1890), pp. 1–96; Walters, I, pp. 499 *ff.*

[2] Cf. Conze, "Kleinfunde aus Pergamon," *Abhandlungen d. k. preuss. Akad. d. Wiss.*, 1902, pp. 18 *ff.*; Zahn in Wiegand and Schrader, *Priene* (Berlin, 1904), pp. 401 *ff.* At Sardis many examples of such "Megarian bowls" have been found by the American excavators, as well as fragments of vases and moulds.

[3] Cf. Zahn, "Hellenistische Reliefgefässe aus Südrussland," *Jahrb. arch. I.*, XXIII, 1908, pp. 45–77; Minns, *Scythians and Greeks*, pp. 351–353.

[4] Cf. Pagenstecher, *Die calenische Reliefkeramik* (Berlin, 1909); Walters, I, pp. 502 *ff.*

[5] Cf. *Mélanges d' Archéologie et d'Histoire*, IX, 1889, pp. 288–298; *B. J.*, XCVI, 1895, pp. 37 *f.*; *Röm. Mitt.*, XII, 1897, pp. 40–55; *ibid.*, XIII, 1898, pp. 399–408; Walters, II, pp. 490 *ff.* There are three vases of this class in the Museum of Fine Arts (Reg. 95.59, 95.60, and 99.542).

with low rims and small cups and bowls with straight or slightly curved sides.[1]

2. Vases with applied reliefs, a more elaborate type, in which the vase was decorated with simple reliefs, modelled sometimes by hand, but more commonly by the use of moulds, and applied to the vase as the handles were applied, after it was taken from the wheel. Vases of this type, also, frequently have signatures stamped on the inside. The shapes are the same as those of the plain vases.

3. Mould-made vases (in modern times often called *terra sigillata*), by far the largest and most important category. Here the process of manufacture was much more complicated than in the case of the plain vases and the vases with applied reliefs. The potter first formed on the wheel a hollow mould of clay, giving to the inside the form and the dimensions which he had in mind for the body of the completed vase. Next, by means of small stamps with designs in relief, he impressed in the inside of the mould, while it was still soft, the figures and patterns with which the completed vase was to be decorated. These, as they were made from designs in relief, have in the moulds the form of hollow impressions. From such a mould, after it had been baked hard by firing, any number of vases could be produced by simply pressing clay into the mould, glazing, and firing. In general, the mould seems to have been placed on the wheel to receive its lining of clay; the inside of a moulded vase usually shows a series of shallow grooves at regular intervals, marks of the tool by which the interior was worked smooth after the clay had been pressed into the hollows of the mould. The removal of the shell from the mould presented no difficulty, for the contractility of clay is so great that the shell would shrink in drying so that it could easily be shaken or worked out of the mould.[2] The comparatively low relief of the mould-made vases is due to this feature of the process of manufacture.

In some cases, the vase was glazed and fired precisely as it came from the mould. Usually, however, a separately modelled foot and a plain rim

[1] The most important forms of plain Arretine vases are shown in Dragendorff's plate (*B. J.*, XCVI, 1895, pl. I, nos. 1–8), which is republished in *B. M. Cat. R. P.* as pl. XLI. Cf. also Hölder, *Die Formen der römischen Thongefässe diesseits und jenseits der Alpen*, Stuttgart, 1897.

[2] On this point the fragment no. 5 of the Museum collection, which was made from the mould no. 1, presents interesting evidence. This is discussed in the note on no. 5.

with simple mouldings at the top were attached to the shell. Handles, also, and plastic ornaments like those of the plain vases and the vases with separately modelled reliefs were frequently added, although one striking characteristic of the Arretine vases, and indeed of Roman pottery in general, is the comparative lack of handles, probably due to the fact that vases without handles could be packed for export with greater security. The forms that resulted [1] are best described as bowls, though they probably served a variety of uses. Many were no doubt used for drinking-vessels. Some of the smaller moulds could be used to make cups as well as bowls, the distinction depending largely on the sort of handles that were attached to the shells. The high rim that is sometimes added to a shell from a large mould suggests that the vase was used as a mixing bowl, though these examples are much smaller than the majority of Greek craters. Small cups, sometimes with a spreading lip, are represented both in moulds and in vases.[2] Two of the moulds in the collection (nos. 22 and 68) were apparently for making covers of considerable size.[3]

In the case of the most carefully made vases, there is some evidence that the potter went over the surface of the shell before it was fired with a pointed instrument, sharpening details that had been blurred in the process of moulding, adding bits of patterns, and in general "retouching" the whole. The practice is one that is familiar in the work of the makers of terra-cotta figurines, to whose methods the methods of the Roman potters present a number of interesting similarities.

The stamps which were used by the Arretine potters were probably of different materials, wood, metal, and clay. Those that have been found are all of clay, and some are very well preserved. In the Museum collection is a stamp with a design for a crescent-shaped pattern (no. 143, fig. 1), which actually appears on one of the moulds of the Loeb Collection.[4] The British Museum possesses an admirable stamp with a figure of Spring,[5] and another not so fine with the figure of a slave tending a pot

[1] Cf. *B. J.*, XCVI, 1895, pl. I (= *B. M. Cat. R. P.*, pl. XLI), nos. 9–14.

[2] Cf. nos. 33, 69, 112, 117, and *B. M. Cat. R. P.*, nos. L 95 and L 107.

[3] There is a similar mould in the Metropolitan Museum, New York; cf. *Bull. Met. Mus. Art*, IV, 1909, p. 125, fig. 2.

[4] Cf. *Loeb Coll.*, no. 160, pl. XV.

[5] No. L 91, publ. in Walters, II, pl. LXVI, no. 2.

set over a fire.[1] Another excellent example, a stamp for producing a tragic mask, is published by Fabroni.[2] All these, and other Roman stamps from the provinces,[3] show that the stamp was regularly provided with a handle and slightly curved on the face, so as to follow the curvature of the mould. The number of stamps necessary to produce the variety which is apparent in the vases seems at first sight to be very great, but a closer study of any considerable collection of vases and moulds shows that the number was much smaller than it appears at first.

Fig. 1. Clay Stamp (no. 143).

Nothing, in fact, is more interesting than the way in which the potter, with a comparatively small number of stamps, succeeded by different combinations in producing very different effects. The best examples are found in vases with purely conventional decoration, such as nos. 102–105, 115, 116. In no. 115, for example, almost the whole of the rather complicated festoon which forms the principal decoration was produced with one small stamp. This was impressed in the mould eleven times, in such a way as to leave small spaces between the different sections; these spaces were then filled with small figures of bees and birds, for which the potter employed only five stamps, two with different types of bees and three with different types of birds; above and below the main design, figures of Cupids, birds, bees, and lizards were then added, and here too the same stamp was used a number of times for each of the types. The result is a design of very considerable variety. In the figure compositions, also, though the same figures recur frequently, and sometimes are arranged in the same way, so as to form exact replicas,[4] by slight changes in order or in the attributes, or by the use of different decorative patterns, the potters produced very varied effects.[5] Moreover, for many of the larger figures, separate small stamps were used not only for attributes, but even for parts of the body, so that by the use of a different stamp for a head or an arm or a wing, or even by a different placing of the same stamp, the potter could

[1] No. L 92, publ. *B. M. Cat. R. P.*, p. 27, fig. 20. [2] Pl. v, 4. [3] Cf. Walters, II, pp. 439, 440.
[4] Cf. nos. 7 and 8, 15 and 16. [5] Cf. nos. 34 and 35, 40 and 41, 67–72.

greatly change the appearance of his figure.[1] Here again we are reminded of the methods of the makers of terra-cotta figurines. Another interesting point, which also shows the labor-saving devices of the potters, is raised by the existence of exactly similar figures of slightly different dimensions.[2] It seems probable that the smaller figures in such cases are due to the use of stamps obtained by taking impressions from completed moulds, or perhaps by making a matrix and then a new stamp from an old stamp or even from a completed vase, although the last two processes would be more time-consuming and would produce less satisfactory results. The shrinkage of the clay in baking affords an easy explanation of the slightly smaller size of the new stamps.

The moulds are made of a fine yellow clay, which sometimes has a pink color in fractures. They range in size from moulds for very small cups to moulds for bowls measuring six inches and more in diameter. They are usually provided with a low foot to make them stand firmly on the wheel, and with a rim at the top for convenience in handling. Two views of an unbroken mould in the Boston collection (fig. 2) show their appearance better than many words. In impressing the stamps in the mould, the potter first divided the surface horizontally by means of mouldings and patterns running entirely around the inside of the mould; the commonest forms are simple grooves (which come out as convex mouldings in the vase), rows of bosses and rosettes, bands of egg and dart, and similar patterns. The usual scheme consists of a simple moulding near the bottom of the mould, a row of bosses or rosettes or a simple moulding higher up, which sets off a small field for decoration around the bottom, and then near the top, several patterns and mouldings close together, one of which is usually an egg and dart. It has often been thought that all these patterns were produced with a small wheel or disc, which the potter pressed against the mould as it turned on the wheel, and in the case of the simple mouldings, the lines are so exact that this seems the natural explanation. In the case of the patterns, however, the frequent irregularities in alignment and spacing make it clear that they were usually produced by repeating a small stamp containing only a small bit of pattern (a single

[1] Cf. the Nike, no. 1 (*c*), with the similar figure, no. 3 (*c*); and the two huntsmen of nos. 78 and 79.
[2] Cf. nos. 21 and 22, 68 and 69.

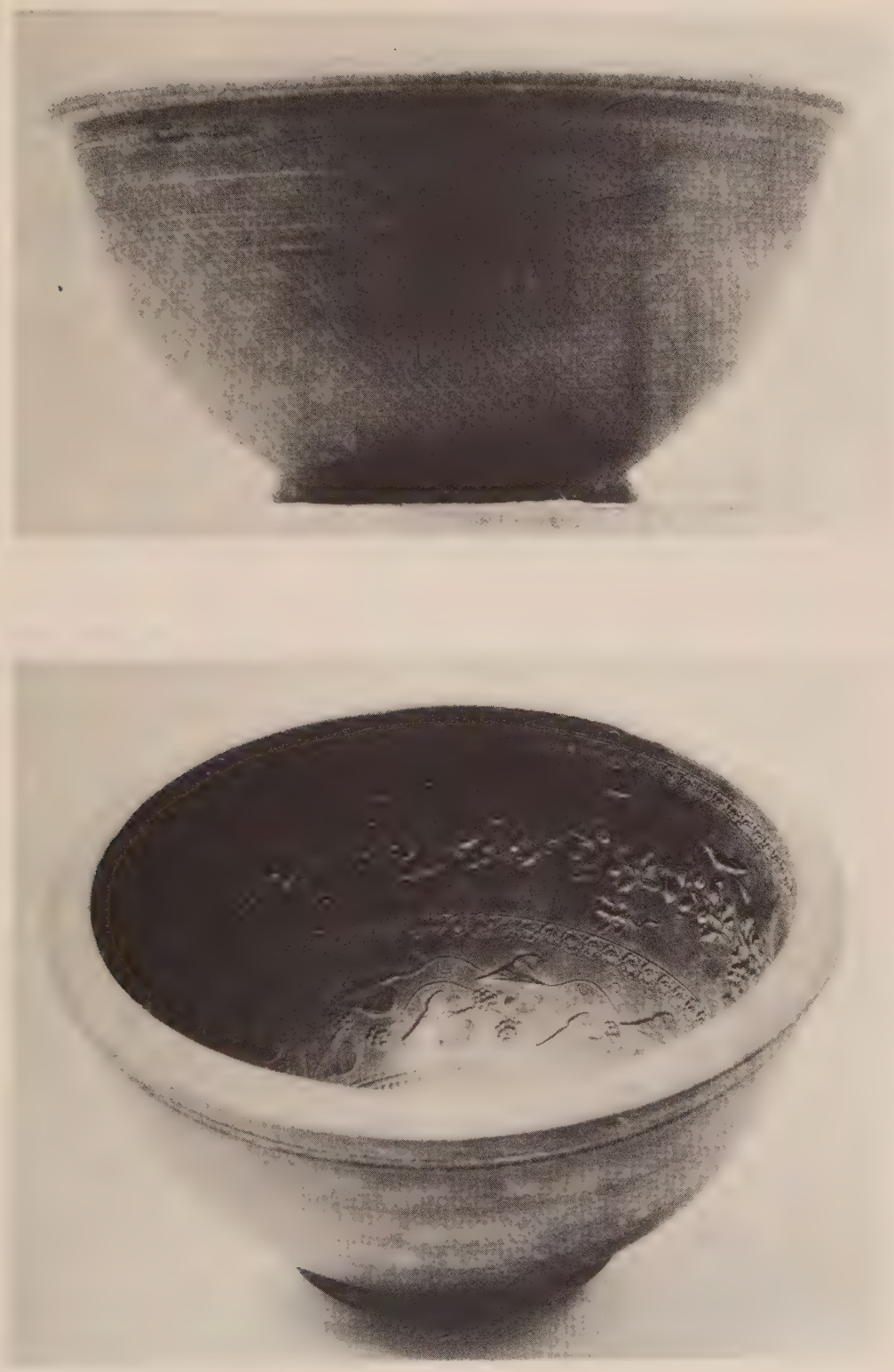

FIG. 2. INTERIOR AND EXTERIOR OF MOULD (NO. 115)

boss, a rosette, or a single egg and dart). The numerous cases in which a row of bosses appears in the completed vase as if ranged upon a convex moulding show that a slight groove was often impressed in the mould first, to aid the workman in aligning his patterns correctly. After the fields for decoration had been marked off in this way, the principal field was usually divided into a definite number of parts (commonly four), by pillars, staffs, tripods, trees, floral patterns, or conventional designs. Then between these the figures or patterns that formed the principal motives were placed, and thus a symmetrical arrangement was assured. That this was the method employed, that the decorative patterns and the divisional designs were impressed first in the mould, is shown by the fact that wherever patterns and figures overlap, it is the figures which are on top.

The modelling of the stamps and the arrangement of the decoration in the mould were clearly the most important parts of the process of making the vase. The other processes, moulding the shell, attaching handles, rims, and feet, glazing, and firing, were purely mechanical. Something, however, should be said about the brilliant red glaze of the finished vases, which has justly excited admiration since the time of the earliest discoveries, and to which the brilliant, coralline effect of the Arretine wares is due. The effect appears to have been produced by the use of a sort of varnish, the composition of which, in spite of modern experiments, remains obscure. Dragendorff, one of the latest investigators to publish the results of chemical analyses, comes to the conclusion that the red color is due primarily to the iron oxide which is inherent in the composition of the clay, and that the substance added in the varnish to produce the brilliant coralline effect was of an alkaloid nature. In a series of experiments with glazed and unglazed fragments, the alkaloid constituents showed a marked increase in the glazed fragments, while the proportion of iron oxide and other elements remained constant.[1] In recent years, many attempts have been made, especially in Germany, to imitate *terra sigillata*, but none of these has been entirely successful, so far as the glaze is concerned.[2] The difficulty of the problem is largely due to the thinness of the

[1] Cf. *B. J.*, XCVI, 1895, pp. 19 *ff.* For earlier analyses, cf. Brongniart, *Traité des arts céramiques*, I², p. 421; Blümner, *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern*, II, pp. 91 *ff.* The results which they report are similar to those reported by Dragendorff, but less definite.

[2] Cf. Bartel, "Terra Sigillata," in *Tonindustriezeitung*, XXXIII, 1909, pp. 632–641.

glaze, which makes analysis difficult. It is so fine and so skilfully applied that it does not in the least obscure the outlines and the details of the modelling, but rather enhances them. Though the fine red color is so characteristic of the Arretine wares, it was not an invention of the Arretine potters. Their earliest vases have a black surface, and red glazed pottery has now been found on a number of Greek sites under circumstances which prove its priority to the products of Arretium.[1] Among the "Megarian bowls," also, although the prevailing color is a rather poor black, there are numerous specimens in which part of the vase is red and the effect seems due to intention, not to chance. Indeed, it seems clear that during the third century B.C. the Greek potters were constantly trying to get away from their traditional black varnish, and that it was to them that the change from black to red surfaces was due. This feature of the Arretine wares, therefore, was another technical detail which the potters adopted from their Greek predecessors.

In respect to the decoration, the mould-made vases fall into two classes.[2] In the first, which includes vases especially from the workshop of M. Perennius, the principal decoration regularly consists of a frieze of single figures or groups of figures, several of which are frequently produced from the same stamp. The figures are always of the same height, and this isocephalism is one of the marked characteristics of the class. The ground under the feet of the figures is rarely indicated, and filling ornaments are rare. The frieze is frequently divided by means of columns, hermæ, tripods, pillars, candelabra, incense-burners, or thyrsuses into small fields, in which the single figures and groups are placed, and these objects are sometimes connected by garlands or festoons which pass behind the figures. But the garlands and festoons are usually of a conventional sort, and in general the decorative patterns are few in number and simple in character. The favorite subjects are: Dionysiac scenes, such as dancing mænads, satyrs dancing, drinking, gathering grapes and treading them out, and the birth of Dionysus; Heracles and Omphale; Nereids with the weapons of Achilles; the Muses; the Seasons; Nike, sometimes

[1] Cf. Dragendorff, *B. J.*, XCVI, 1895, pp. 35 *f.*; Watzinger, *Ath. Mitt.*, XXVI, 1901, pp. 84 *f.*; Conze, "Die Kleinfunde aus Pergamon," *Abhandl. d. k. preuss. Akad. d. Wiss.*, 1902, pp. 22 *f.*

[2] Cf. Dragendorff, *B. J.*, XCVI, 1895, pp. 55 *ff.*

sacrificing a bull; winged genii; dancing priestesses with a peculiar headdress, the so-called "kalathiskos" dancers; and banqueting scenes, usually of an erotic character.

The second class of mould-made vases is distinguished from the first principally by a much greater use of ornament. In these vases, as a rule, the field is filled with floral and vegetable patterns, sometimes conventionalized, like the patterns of Class I, but usually treated with great naturalness. Frequently a wreath of leaves, naturalistically modelled, forms the principal decoration. Other favorite motives are masks and bucrania connected by festoons of fruit and flowers, with birds and insects hovering about them. Human figures, when they appear, are often subordinated to the decoration, frequently appearing as small statuettes; and when they are combined to form definite scenes, the treatment is very different from that of the figures of the first class. The isocephalic principle is given up, the ground is usually indicated, and by the introduction of naturalistic trees and plants, the artist tries to suggest the setting of the scene. The subjects that are represented in this class are more varied than those of Class I, and therefore less easy to classify. Among the commonest are dancing figures and hunting, chariot, and battle scenes, which only rarely reproduce a common type. A unique mould in the Boston collection (no. 66) has as its subject the death of Phaëthon.

This division of the mould-made vases into two classes, according to the nature of their decoration, has been made the basis of the present catalogue. Class I and Class II of the catalogue correspond to the two types that have been described in the preceding paragraphs. Within each of these larger divisions, the attempt has been made to carry out a classification by subjects and principal decorative motives. Two vases not made in moulds are placed together as "Class III, plain vases"; and under separate headings are described "handles and separately modelled reliefs" and a single stamp. A tabular view of this scheme of classification and the subdivisions of Class I and Class II is given in the Table of Contents.

After the decoration, the inscriptions form the most interesting feature of the Arretine vases. In a few instances, these have reference to the characters represented on the vase, following the custom which is so com-

mon in the work of the Greek vase painters.[1] But such cases are rare. In general, the inscriptions on the Arretine vases are in the nature of signatures; they record the name of the proprietor of the pottery where the vase was made, or that of the slave who made it, or both. They were produced by means of stamps, impressed directly on the vase in the case of the plain wares and the vases with separately modelled reliefs, impressed on the mould in mould-made vases, so that the signatures become, in a way, a part of the decoration. The forms which the stamps assume are very varied. The commonest types are rectangular stamps with an inscription in one or two lines, sometimes with a simple decorative border, and stamps in the form of the sole of a foot with the inscription upon it. Others have the form of crosses, crescents, stars, branches, wreaths, and other objects.[2] In the forms of the names, the greatest variety prevails. The name of the owner of the factory, which appears most frequently, is sometimes written in full, with prænomen, nomen, and cognomen (the prænomen regularly only as an initial), sometimes one or another of these parts is omitted. All varieties are frequently abbreviated, or even reduced to simple initials, and ligatures in which two letters are written together are very common. When the owner's name is written out, it regularly appears in the genitive. Thus the name of L. Rasinius Pisanus appears in the forms: L. Rasini Pisani, L. Rasini Pisa, L. Rasin Pisani, L. Rasin Pisa, L. Rasin Pis, L. Ras Pi, L. R. Pis, L. R. P., and possibly in the forms L. Rasin, Rasini, Rasin, Rassi, Rasi, Rasn, Rass, and Ras, though the fact that at least one other potter of the *gens Rasinia* is known makes it impossible to tell with certainty whether these last signatures are to be assigned to L. Rasinius Pisanus.[3] The slave's name is sometimes written above or below the name of the proprietor of the factory, sometimes it appears on another part of the vase. When it is written out, it regularly stands in the nominative, though the genitive occasionally is found. So on vases of P. Cornelius, made by the slave Potus, we find no less than four combinations:[4]

[1] Cf. *Not. Scav.*, 1884, pl. VIII, 2; *B. J.*, XCVI, 1895, pp. 70 *f.*, and CII, 1898, p. 116.

[2] Cf. *C. I. L.*, XV, p. 703. In the earliest vases, also, stamps with simple fabric marks, without inscriptions, appear.

[3] Cf. especially *C. I. L.*, XI, 6700, 519–551; also *C. I. L.*, II, 4970, 419 and 421; X, 8056, 299 and 8336, 3; XII, 5686, 738; XV, 5495 and 5496.

[4] Cf. *C. I. L.*, XI, 6700, 243.

POTUS	P. CORN	POTI	P. CORN
P. COR	POTUS	P. CORN	POTI

This variety in the order of the names, combined with the many abbreviations, sometimes leads to confusion. In such a signature, for instance, as $\frac{\text{P. CORN}}{\text{POTI}}$, it is *possible* that only one name is intended, that of a slave who had been freed and become master of a pottery. Such cases are attested by a few inscriptions, such as C·MEMM·C·L·MAHE, *C. Memm(i) C. l(iberti) Mahe(tis)*.[1] It is to be noted, however, that if all the inscriptions in which the slave's name follows the master's are interpreted in this way, the number of freedmen becomes much larger than seems natural, so that it is probable that in most of these forms, as in the common formula, we are dealing with two names.[2] In some cases, the addition of an S (=*servus*) after the slave's name makes the matter absolutely clear.[3] Other interesting variations in the form of the signature are the occasional addition of *figulus* or *figulus Arretinus*, or *Arretinus*[4] alone, and signatures of two or more potters or firms who evidently had formed a partnership.[5]

The earliest attempt to treat the inscriptions on Arretine vases as a whole, to determine the location of the different potteries, and to draw up lists of the slaves employed in each was made by Gamurrini in 1859.[6] Since that time the number of inscriptions has greatly increased and much new light has been thrown on the location of the potteries and their relations to one another by excavations. Most of the inscriptions are now recorded in the *Corpus Inscriptionum Latinarum*, those from Arezzo itself in volume XI, others from Arretine vases found in other parts of the Roman world in other volumes. On the basis of these collections,

[1] Cf. *C. I. L.*, XI, 6700, 386.

[2] Cf. *C. I. L.*, XV, p. 702; *B. J.*, XCVI, 1895, p. 48, and CII, 1898, p. 109.

[3] Cf. *C. I. L.*, XI, 6700, 727 and 737[1]; XV, 5676 (with Dressel's note) and 5694. The addition of F (=*fecit*) after the slave's name, which occurs on fragments found at Rome and elsewhere, is not surely attested for Arretium, although the unusual inscription "Venicius fecit h(a)ec" occurs (cf. *C. I. L.*, XI, 6700, 752). On the question of the use of F (=*fecit*), cf. *C. I. L.*, XV, p. 703, and *B. J.*, CII, 1898, p. 126.

[4] Cf. *C. I. L.*, II, 4970, 519; IX, 6082, 1; X, 8056, 354; XI, 6700, 688; XV, 5649, *a-l*. The addition of OF (=*officina*), which appears on a number of Roman vases, does not seem to be found on genuine Arretine wares. Cf. *C. I. L.*, XV, p. 702, and *B. J.*, CII, 1898, p. 126.

[5] Cf. *C. I. L.*, XI, 6700, 311 and 795; XV, 5748.

[6] Cf. Gamurrini, *Le iscrizioni degli antichi vasi fittili aretini*. Rome, 1859.

Ihm has supplemented the work of Gamurrini,[1] and in volume XI of the *Corpus* is published an interesting map which shows the sites of the different potteries, so far as they can be determined.[2] The list which follows includes the names of the potters and the slaves whose signatures appear on the vases and moulds of the Museum Collection. The slaves have been grouped, as far as possible, under the masters by whom they were employed, and a brief statement of the location of the pottery is added in each case.

M. PERENNIUS. — In moulds and vases of M. Perennius, the most famous of the potters of Arretium, the collection is especially rich. His name is found no less than twenty-three times (nos. 2, 10, 12, 21, 26, 29, 32, 34, 35, 37, 40, 55, 66, 67, 69, 76, 77, 78, 81, 104, 111, 128, 133), and many of the unsigned specimens, to judge by the use of the same or similar stamps, are undoubtedly from his workshop. In ten cases, the name of Perennius is associated with some form of the signature Tigrani (nos. 2, 21, 29, 32, 37, 40, 67, 69, 81, 111), which also appears alone on five fragments (nos. 7, 8, 24, 31, 72).[3] This at once raises the difficult question of the connection between the two forms, which, in spite of considerable discussion, still remains obscure. The facts in the case are as follows: With various forms of the signature of Perennius, there frequently are associated the forms Tigran, Tigra, or Tigr, as well as Tigrani.[4] These are usually interpreted as a slave's name, Tigranes, although the form Tigrani (which must be a genitive) points rather to a nominative Tigranus or Tigranius. Further, the form Tigrani or one of the shorter variants occurs in combination with several names of slaves which elsewhere are found in combination with different forms of the signature M. Perenni, and in one case we find Menophil(us) M. Peren(ni) Tigrani.[5] These combinations are commonly taken to mean that the slave Tigranes was later liberated, set up a factory of his own, and employed some of the slaves of his former master. But it must be admitted that a much simpler explanation is afforded by the supposition that Perennius and the supposed Tigranes were one and the same person, that is, that the master of

[1] Cf. "Die arretinischen Töpfereien," *B. J.*, CII, 1898, pp. 106–126. [2] Cf. *C. I. L.*, XI, p. 1082.

[3] The letters NI, which are found on the fragment no. 16, also, are very surely the end of PERENNI or TIGRANI.

[4] Cf. *C. I. L.*, XI, 6700, 450. [5] Cf. *C. I. L.*, XI, 6700, 453.

the factory was called M. Perennius Tigranes (or better Tigranus or Tigranius),[1] and that he signed his products now with one form, now with another. However this may be, the vases of Perennius are certainly the finest products of the Arretine factories, going back, in most cases, to excellent Greek models, and reproducing them with a great deal of taste. The principal workshop of Perennius was located near the modern church of Santa Maria in Gradi,[2] and he also, apparently, possessed a branch establishment at Cincelli.[3] His period of greatest activity is commonly held to have been the reign of Augustus. Besides the doubtful Tigranes, the slaves of Perennius whose names are found on pieces in the Museum collection are Bargates (nos. 30, 66, 104, 128, 133), Nicephorus (nos. 34, 35, 76), and Pilades (no. 3). Cerdo, also, should probably be included in this list, although only a single letter of his name has survived on the fragment no. 17.

P. Cornelius. — Next to Perennius the most famous of the Arretine potters is P. Cornelius, whose name is found three times on the specimens of the collection (nos. 90, 91, 134). Fragments of his wares have been found in great numbers in the neighborhood of Cincelli,[4] and near the so-called Ponte a Buriano not far from Cincelli.[5] He flourished at a later time than Perennius, whose factory at Cincelli he apparently acquired, — fragments bearing his name were found above those with the name of Perennius, — as well as the factory of C. Tellius near the Ponte a Buriano, and perhaps that of C. Cispius at Cincelli.[6] The list of slaves employed by Cornelius is longer than that which can be drawn up for any other potter, including some forty names, but of these only two appear in the Boston collection, namely, Antiochus (no. 113) and Primus (no. 91). The lack of examples from Cornelius's workshop is regrettable from an archæological point of view, but artistically the products of this potter are far inferior, in general, to those of Perennius.

Rasinius. — Though the name of Rasinius appears but five or six times

[1] Cf. *B. J.*, CII, 1898, pp. 115 *f.*; *Rheinisches Museum*, N.F. LIX, 1904, p. 137; and the remarks of Lehner, *B. J.*, CXXII, 1913, pp. 429 *f.*

[2] Cf. *Not. Scav.*, 1883, pp. 265 *ff.*; 1884, pp. 369 *ff.*; 1894, p. 93; 1896, pp. 453 *ff.*; *Bull.*, 1884, p. 9.

[3] Cf. *Not. Scav.*, 1883, p. 269; *B. J.*, CII, 1898, p. 114.

[4] Cf. *supra*, pp. 6 *f.*

[5] Cf. *Not. Scav.*, 1893, p. 140.

[6] Cf. *Not. Scav.*, 1893, pp. 138 *ff.*; *B. J.*, XCVI, 1895, p. 50, and CII, 1898, pp. 113 *ff.*

(nos. 88, 102, 115, 116, 123, and probably 124), the four complete moulds that bear his signature (nos. 88, 102, 115, 116) are among the finest in the collection. On all the Boston specimens, the name has the form RASIN, without prænomen or cognomen, so that it is impossible to decide, on the basis of the inscriptions alone, whether we are dealing with the well-known L. Rasinius Pisanus, or with C. Rasinius, whose name is attested for Arretium, or with an entirely different member of the *gens Rasinia.*[1] Other considerations, however, make it probable that the last of these suppositions is correct. The name of C. Rasinius has as yet been found only on plain vases. L. Rasinius Pisanus apparently was active comparatively late in the period of the Arretine development; the style of his vases is distinctly degenerate and some of them imitate the products of the Gaulish potteries which brought about the ruin of the potteries of Arezzo.[2] The decorated vases of the best period signed with the single name Rasinius, therefore, very surely represent the work of a different man. Fragments of moulds signed with Rasinius alone have been found especially in the neighborhood of Santa Maria in Gradi, and here the workshop of Rasinius was probably located.[3] His importance is shown by the list of his slaves, which is nearly as long as that which can be drawn up for P. Cornelius. Four of them are represented in the Museum collection: Certus (no. 123); Eros (no. 88);[4] Pantagatus (nos. 115, 116); and Quartio (no. 102).

C. Memmius. — The name of Memmius appears only once in the Museum collection, in the combination Rasini Memmi (no. 33), the slave's name having been lost. This signature, however, is of no little interest, as a new piece of evidence to prove the theory that Memmius acquired some of the slaves of Rasinius. Other more conclusive evidence is that the slave Mahes, whose name is found in connection with that of

[1] A vase found at Arretium in 1897 has the signature Rufio Rasiniæ, which still further complicates the problem. Cf. *C. I. L.*, XI, 6700, 520 note, and 547, *b*.

[2] Cf. Déchelette, *Les vases céramiques ornés de la Gaule romaine* (Paris, 1904), I, pp. 113 *ff.*; *B. M. Cat. R. P.*, p. xvii.

[3] Cf. *B. J.*, CII, 1898, p. 119.

[4] The slave's name Eros, so far as I am aware, has not been noted before in combination with Rasinius alone. It occurs, however, in combination with Memmi (cf. *C. I. L.*, XI, 6700, 380), so that Eros was probably one of those slaves of Rasinius who were later bought by C. Memmius; cf. *B. J.*, CII, 1898, p. 120.

Rasinius,[1] later signs himself C. Memm(i) C. l(iberti) Mahe(tis);[2] that the slave's names Pantagatus and Quartio appear in combination not only with Rasini, but also with Rasini Memmi;[3] that at least one other slave's name is followed by the same combination, Chrestus Rasini Memmi;[4] and that there are other fragments on which, as on no. 33, the slave's name has been lost and only the words Rasini Memmi are preserved.[5] Remains of Memmius's workshop are reported to have been found in laying foundations on the Via Guido Monaco, near the church of San Francesco.[6]

C. Tellius. — Three fragments in the collection are signed by C. Tellius (nos. 84, 92, 119), whose pottery near the Ponte a Buriano[7] was later acquired by P. Cornelius.[8] One of these fragments (no. 84) bears the slave's name Phileros.

L. Annius. — Three members, at least, of the *gens Annia* were proprietors of potteries at Arretium, C. Annius, L. Annius, and Sex. Annius; and the form Anni, without prænomen, may point to still a fourth member of the family. The name of one of them is found on the small fragment no. 125. The inscription should probably be read L. Anni, though this is not absolutely certain. The fragment no. 106 is signed by Atticus, who was one of the slaves of L. Annius. The factory of C. Annius was near the site of the church of San Francesco, that of L. Annius probably in the same neighborhood.[9]

A. Terentius. — The inscription A. TER of no. 93 should doubtless be read A. Ter(enti), as this name is found in full on Arretine wares.[10] The site of Terentius's pottery has not yet been determined. His signature was sometimes impressed with a stamp in the form of the sole of a foot, a fact which is generally held to point to a comparatively late date in the period of the Arretine potteries.

C. Vibius. — The small cup no. 135 has the signature C. VIB, im-

[1] Cf. *C. I. L.*, XI, 6700, 535, *a*.
[2] Cf. *C. I. L.*, XI, 6700, 386.
[3] Cf. for Pantaga'us Rasini, nos. 115, 116, and *Loeb Coll.*, nos. 305, 306; for Pantagatus Rasini Memmi, *C. I. L.*, X, 8056, 248, and XV, 5514; for Quartio Rasini, no. 102, and *C. I. L.*, XI, 6700, 545; for Quartio Rasini Memmi, *C. I. L.*, XI, 6700, 546.
[4] Cf. *Loeb Coll.*, no. 271.
[5] Cf. *C. I. L.*, XI, 6700, 552, and *Loeb Coll.*, nos. 308 and 337.
[6] Cf. *Ann.*, 1872, p. 293; *Not. Scav.*, 1892, p. 339; *ibid.*, 1894, p. 119; *B. J.*, CII, 1898, p. 120.
[7] Cf. *C. I. L.*, XI, p. 1082.
[8] Cf. *supra*, p. 19.
[9] Cf. Gamurrini, p. 28; *B. J.*, CII, 1898, pp. 116 *f.*
[10] Cf. *C. I. L.*, XI, 6700, 671.

pressed with a stamp in the form of the sole of a foot. The inscription should probably be read C. Vib(i),[1] though it is possible that it should be completed C. Vib(ieni).[2] Gamurrini places the pottery of C. Vibius just outside the walls northeast of the modern city, in the district called Fonte Pozzolo,[3] but the evidence on which he bases this conjecture is not very conclusive.[4]

PISANUS. — The unusual inscription RHITV PISA of no. 60 should undoubtedly be completed Rhitu(s) Pisa(ni), and one is tempted to identify the potter with L. Rasinius Pisanus. The careful modelling of the figures, however, is against such an identification, for the vases of L. Rasinius Pisanus, as has been stated before,[5] are distinctly degenerate in style. This fragment, therefore, suggests that there was an earlier Pisanus, working in the best period of the Arretine development, — a problem which only more careful investigation of the vases and fragments with the name Pisanus can answer.

Finally, the slave's name Phileros, which appears on no. 109, is one that is found in connection with several different potters; [6] and the inscription of no. 136, which appears to be IVAI, is one for which I can offer no plausible explanation.

The date of the Arretine wares can be determined, at least approximately, from a number of bits of evidence. Thus, the fact that the slaves' names on the vases are largely Greek proves that the potteries cannot have flourished before the Roman conquest of Greece in 146 B.C. But this argument is of very little practical value, as it furnishes only a *terminus post quem*, and other evidence points to a considerably later date for the beginning of the manufacture. The forms of the letters of the inscriptions, also, are not especially helpful; they show only that the vases were made between 100 B.C. and 100 A.D. More definite inferences can sometimes be drawn from the circumstances under which vases and fragments have been found. A vase from Cincelli, signed by the slave Rodo, has as a part of its decoration the imprint of a coin with the head of the young Octavius and the inscription *Augustus*.[7] At Haltern in Westphalia, where

[1] Cf. *C. I. L.*, XI, 6700, 773. [2] Cf. *C. I. L.*, XI, 6700, 761. [3] Cf. *C. I. L.*, XI, p. 1082.
[4] Cf. *Not. Scav.*, 1894, p. 120. [5] Cf. p. 20.
[6] The possibilities are mentioned in the note on no. 109. [7] Cf. *Not. Scav.*, 1894, p. 49.

the Roman settlements can be dated between 11 B.C. and 16 A.D., numerous fragments of Arretine vases have been found, many of them identified by the signatures of well-known potters, such as L. Annius, Sex. Annius, P. Cornelius, Memmius, Perennius, and Rasinius.[1] At Mont Beuvray, near Autun, the site of the Æduan town of Bibracte, fragments with signatures of several Arretine potters were found. From this fact Dragendorff argued that these vases must have been imported into Gaul before the destruction of Bibracte by Cæsar, and that the earlier Arretine fabrics, therefore, went back to the first half of the first century, B.C.[2] Excavations at Mont Beuvray have shown, however, that a settlement existed on the hill until the last years of the first century, B.C., when the town was transferred to the plain by the Emperor Augustus and received the name of Augustodunum, preserved in the modern Autun.[3] The fragments, therefore, probably are relics of the later settlement, not of the town destroyed by Cæsar.[4] Finally, an even more definite date for the beginning of the manufacture has been proposed by Oxé, who bases his argument on the manner in which the names of slaves and masters are combined in the inscriptions. Arguing principally from datable inscriptions on stone, Oxé shows that none of the combinations that appear on Arretine vases is earlier than the last years of the Roman Republic. Most of them are similar to formulæ in use during the earlier years of the Empire. The beginning of the manufacture of the typical Arretine wares with brilliant red glaze, therefore, may be placed some time in the decade between 40 and 30 B.C.[5] As for the end of the manufacture, the discoveries at

[1] Cf. S. Loeschcke, *Mitteilungen der Altertumskommission für Westfalen*, V, 1909, pp. 119–127 and 167 *ff.*

[2] Cf. *B. J.*, XCVI, 1895, p. 50.

[3] Cf. Bulliot, *Fouilles de Mont Beuvray*, Autun, 1899; *C. I. L.*, XIII, p. 402. From the coins found at Mont Beuvray, De Barthélemy argued (*Rev. Arch.*, 1870–71, p. 27) that the settlement was not transferred to the plain until 5 or 6 B.C., and with this dating the latest investigator, Déchelette, agrees; cf. Déchelette, *Les fouilles du Mont Beuvray de 1897 à 1901*, Paris, 1904, pp. 118 *ff.*

[4] Cf. Oxé, "Zur älteren Nomenklatur der römischen Sklaven," *Rheinisches Museum*, N.F. LIX, 1904, pp. 130 *f.*

[5] Cf. Oxé, *loc. cit.*, pp. 127 *ff.*; Dragendorff, *B. J.*, CXIII, 1905, p. 252. With this dating the arguments advanced by Frickenhaus (*B. J.*, CXVIII, 1909, pp. 27–33) as to the *terminus post quem* of the Arretine wares agree. He argues, as others have argued before (cf. especially Dennis, *Cities and Cemeteries of Etruria*,[2] II, p. 390), that the Etruscan city occupied a different site from that of the Roman Arretium and the modern town; that the Roman city dates from the colonization of Sulla and that the potteries, therefore, which have been found in and near the modern town, were

Pompeii afford some evidence. Most of the examples of Arretine vases that have been found there are distinctly late and degenerate in style, a proof that by the year 79 A.D. the Arretine ware was in full decadence. The remains of Roman settlements in Germany confirm the evidence of Pompeii. In general, fragments of Arretine vases are found on sites which began to be occupied towards the end of the first century before Christ or in the first half of the first century after Christ. It is noteworthy that at Köngen, where the earliest settlement is dated in the reign of Domitian (81–96 A.D.), no Arretine ware was found.[1] Roughly, therefore, the century between 40 B.C. and 60 A.D. may be regarded as the flourishing period of the Arretine potteries. The finest products are works of the Augustan age.

With these dates the style of the Arretine vases agrees perfectly. Even a little study of any considerable collection of Arretine ware is sufficient to show the mixed character of the style. Individual figures not infrequently are distinctly reminiscent of Greek works of the fifth century B.C.;[2] others recall types which did not become common until the fourth century;[3] and others still seem to be drawn from the art of the Hellenistic age.[4] Again, on vases of Class I, as has frequently been pointed out, there is a whole series of figures which are almost exact replicas of figures that appear on the so-called Neo-Attic reliefs,[5] and many others, though they cannot be exactly paralleled in Neo-Attic work, exhibit similar tendencies. Almost all the figures of this sort are characterized by a stiff, ar-

closely associated with the Roman city, and so cannot have been established before about 80 B.C. Not every point in this argument can be regarded as proved, but it is a probable interpretation of the few known facts, and it tends to confirm the dating which I have suggested. If the potteries were established after 80 B.C. and for some years manufactured vases with a black surface (cf. *supra*, p. 14) the period between 40 and 30 B.C. seems a very probable time for the beginning of the red-glaze wares.

[1] Cf. R. Knorr, *Die verzierten Terra sigillata-Gefässe von Köngen-Grinario* (Stuttgart, 1905), pp. 8–10. The cause of the decline of the Arretine potteries was undoubtedly the development of rival establishments in Gaul during the first century after Christ. These Gallic potteries quickly drove the Arretine manufactories out of the markets of the northern provinces and competed successfully with them in Italy itself. Many examples of Gallic wares have been found at Pompeii. In Germany, also, and in Britain, the Gallic products were widely distributed, and in imitation of them the potters of Germany developed a flourishing industry in the manufacture of *terra sigillata*. On these later developments, cf. Dragendorff, *B. J.*, XCVI, 1895, pp. 81–155; Déchelette, *Les vases céramiques ornés de la Gaule Romaine* (Paris, 1904); Walters, II, pp. 497–539; *B. M. Cat. R. P.*, pp. xxiii–xlvi.

[2] Cf. nos. 6, 37, 91. [3] Cf. nos. 13, 14. [4] Cf. nos. 60, 61, 82, 83.

[5] Cf. Hauser, *Die neu-attischen Reliefs* (Stuttgart, 1889), pp. 110 *f.*

chaistic treatment of the drapery and by graceful, but rather affected, poses. The vases of the second class, with their marked fondness for naturalistic ornament and pictorial background, frequently recall the so-called Hellenistic reliefs.[1] The great use of scrolls of conventionalized foliage finds its closest analogy in Roman work of the early Empire. Such a combination of elements drawn from many sources is hardly possible before the last days of the Roman Republic and the early years of the Empire. The close parallelism between the decoration of the Arretine wares and that of the monuments of the Augustan age, especially the Ara Pacis Augustæ, has been pointed out by Dragendorff.[2] On the other hand, there is no trace in the Arretine vases of the "illusionist" style which came in after the Augustan age,[3] — a proof that the types of the potters' repertoire were fixed before the introduction of the illusionist style.

That the Arretine potters themselves invented the mixed style which we find in their products is highly improbable. It is much more likely that they borrowed their stock of decorative types from the same source from which they took the types of their vases, that is, from vessels of gold and silver and other metals. That the forms go back to metal originals has long been recognized. It is proved by the thin walls of the great majority of the vases, by the sharp and angular profiles of many shapes, particularly the flat plates, and by the forms of the handles, which are often exactly similar to handles of silver and bronze found in many parts of the Roman world.[4] For the decorative motives and the whole scheme of the decoration, many analogies can be found among the silver vases from Bernay, from Hildesheim, and from Bosco Reale,[5] and the clearness and delicacy of the designs constantly suggest the work of the goldsmith and the silversmith. The analogy of the late Greek vases with decoration in relief, also, such as the "Megarian bowls" and the "Calenæ phialæ," which are certainly copied from metal prototypes, points in the same direction. For all these reasons it seems practically certain that the Arretine vases were intended to serve as less expensive substitutes for vessels of gold and silver and bronze, and that they reproduce very closely

[1] Cf. Schreiber, *Die hellenistischen Reliefbilder*. Leipzig, 1894.
[2] Cf. *B. J.*, CIII, 1899, pp. 87–109.
[3] Cf. Wickhoff, *Roman Art* (translated by Mrs. S. A. Strong, New York, 1900), pp. 18 *ff.*
[4] Cf. the note on no. 137.
[5] Cf. the notes on nos. 98, 113, 115, 116.

the decoration of such vessels.[1] It is not at all impossible that single figures, and perhaps whole compositions were in some cases modelled directly from metal prototypes. Pliny, in his brief account of metal chasing, speaks of a certain Pytheas, who "made small drinking cups in the form of cooks, called *magiriscia*, of which it was impossible to take a cast, so liable to injury was their delicate chasing," [2] — a passage which implies that the practice of making casts from silver vases for the purpose of reproducing them in less valuable materials was a common one. If this is true, these humble products of ceramic art gain immensely in value, for with their help we can do much to reconstruct the form and the decoration of that wealth of gold and silver vessels which evidently existed in Italy in the early days of the Roman Empire, and of which the finds at Bernay, at Hildesheim, and at Bosco Reale have given us hardly more than tantalizing suggestions. Better, perhaps, than any other sort of Roman work, the Arretine vases show how the great store of beautiful and graceful forms evolved through long centuries by the artists of Greece, even when, in the hands of the Romans, they had come to be used in an almost purely decorative fashion, still retained much of the grace and charm that were inherent in all the products of Greek genius.

On the other hand, it is hardly possible to study any considerable collection of Arretine vases without being struck by the evident similarities between the decorative motives, particularly the garlands of fruit and flowers, and those employed by many of the artists of the Renaissance. This is an aspect of the study of Roman pottery which can only be touched on here, but it suggests an interesting field of inquiry for students of Renaissance and later art. It is, of course, well known that the Renaissance painters and sculptors drew their inspiration very largely from the monuments which they saw about them, especially from Roman sarcophagi and marble reliefs with their elaborate floral ornamentation. In view of the enthusiasm with which Ser Ristoro speaks of the earliest finds

[1] Following a suggestion of Mr. Loeb's, several of the finest moulds in his collection have been used for galvanoplastic reproductions with a silver finish by the Württembergische Metallwarenfabrik of Geislingen, Württemberg. (The published catalogue has the title *Galvanoplastische Nachbildungen arretinischer Gefässe*). The effect is very pleasing, and the experiment at least shows the fitness of the designs for work in the precious metals.

[2] Cf. Pliny, *N. H.*, 33, 157.

of Arretine vases, one may well ask whether these less important relics of antiquity may not also have played a part in the development of Italian art. The resemblances between the garlands of the Arretine bowls and those used by artists like Ghirlandajo and the della Robbias are certainly striking, and closer study would probably reveal many analogies that do not appear at first sight. If such a connection could be proved, the Arretine pottery would gain a new importance, as one of the channels by which the inheritance of antiquity was handed down to modern times.

CLASS I

(*a*) SINGLE FIGURES OF DIVINITIES (APOLLO, ARTEMIS, LETO, NIKE), SOMETIMES COMBINED WITH OTHER FIGURES

Moulds

1. About half of a mould for a large bowl. Put together from three fragments. H. 10.8 cm. D. 22 cm. Reg. 98.867. *Ann. Rep.*, 1898, p. 83, no. 31. PLATE III.

At the bottom of the field, summary indication of the ground below the feet of the figures, with plant stalks rising at intervals, and a plain moulding, which served as a guide to the potter in impressing the figures. At the top of the field a row of bosses, and below it a conventional laurel leaf pattern, broken, in all cases, by the upper parts of the figures. In the field, passing behind the figures, are loops of conventional laurel leaf pattern, attached in one case to the pattern at the top (the juncture covered by a bell-shaped ornament), in two cases to large columns which separate the figures. These columns are simple Doric shafts, composed, in each case, of five drums, which are unfluted, but show anathyrosis at the joints. On each column is a wreath of conventional laurel leaf pattern encircling the shaft, and above each is a small statuette. Both of the statuettes represent closely draped female figures in front view, but the one at the left is bare-headed and rests directly on the capital of the column, the one at the right wears a high, pointed cap and stands on a low base.

The centre of the preserved fragment is occupied by an altar. It has four mouldings at the bottom and is decorated with three draped female figures in very low relief. All are dancing to the right, the first and second looking back at the third. The first figure has her left hand at the side, holding up the lower part of her drapery; the second has her left arm raised and with her right hand holds a flying end of the drapery of the first figure; the third holds the edge of her chiton in her left hand and her right swings idly behind her. The altar is finished off at the top by a low cornice with dentils. On top of it are flames rising. At the left of the altar,

separated by a column, are Apollo and Artemis; at the right are Nike and part of a figure of Leto. The description follows.

(*a*) Artemis in profile to right. She is dressed in a long, overgirt Ionic chiton and a heavy himation, one end of which she holds with her extended right hand. The details of the drapery are rendered with great care, especially the fastening of the chiton over the right arm; some of the folds are treated archaistically. On the right arm is a twisted bracelet. The hair is gathered in a knot behind, with ends falling to the right shoulder. In her extended left hand she holds a long torch.

(*b*) Apollo Citharœdus, in profile to right. The god is posed on tiptoe in the manner of archaistic reliefs in marble. He wears a long, sleeved chiton, overgirt, with a heavy himation falling from the shoulders; the folds of the himation are treated archaistically. On his feet, the sandals are carefully indicated. In his left hand he holds a large lyre, with the strings summarily indicated; in his right, which is extended in front of the lyre, he holds a plectrum. His long hair is gathered in a knot behind, with two curls falling to the right shoulder; in the hair is a wreath (of laurel?).

(*c*) Nike pouring a libation. The goddess is represented in profile to left, posed on tiptoe, in archaistic fashion. She wears a long, overgirt Doric chiton; the folds of the skirt are freely and gracefully rendered, those of the apoptygma are markedly archaistic. The right arm is raised and the right hand holds a small pitcher, from which the goddess pours a libation upon the altar in front of her; the libation is indicated by very faint lines drawn from the pitcher to the altar. The left arm is lowered and bent at the elbow; on it are two simple bracelets, one on the upper arm, the other just above the wrist. The thumb and the forefinger of the left hand are brought together, as if they held some object, but this was not added by the potter. The head is remarkably small for the figure, and was evidently made from a stamp for a smaller figure. The hair is confined by a fillet, which passes twice around the head. The wings are large, and placed too high.

(*d*) Of Leto only the head (in profile to right) and the right arm and breast (in front view) are preserved. The hair is tied in a knot behind, and confined by a fillet, which passes twice around the head. The dress was

a high-girt Doric chiton and a shawl-like himation. Part of the latter is held in the raised right hand, the end falling behind the raised arm.

This subject — Apollo, Artemis, and Leto advancing toward Nike, who pours a libation — is of frequent occurrence on monuments of the Roman period. The most familiar examples are marble reliefs of archaistic style, of which a considerable number, showing slight variation in details and sometimes omission or suppression of one or two figures, has been preserved (cf. Overbeck, *Griechische Kunstmythologie*, III, Apollon, pp. 259 *ff.*, pl. XXI, 10–12; Schreiber, *Hellenistische Reliefbilder*, pls. XXXIV–XXXVI). The most complete of these differ in several respects from the Arretine fragment: they have as a background a high wall with the upper part of a large Corinthian temple and a tree appearing above it; at the left stands a large tripod on a tall pillar; at the right is an archaic statue of Apollo, also on a high pillar; the altar stands at the extreme right; and Apollo and Nike are placed closer together, so that Nike pours the libation into a patera which Apollo holds in his right hand. The Arretine potter, by placing the altar between Nike and Apollo, produced a less effective design, but the similarity to the marble reliefs is so great that there can be no doubt that both sets of monuments go back to a common original. The date and the purpose of this original have been much disputed (cf. Reisch, *Griechische Weihgeschenke*, pp. 24–27), but it was probably a Greek relief of the fourth or the third century B.C. dedicated at Delphi by a winner of a musical contest in the Pythian games. On the mural reliefs of terra-cotta, Apollo and Nike, grouped as they are on the marble reliefs, appear frequently, but the figures of Artemis and Leto have not been found on this class of monuments (cf. von Rohden-Winnefeld, pp. 17–19, figs. 24–27, and pl. CXI, 2, 3).

The group of three dancing figures which is here used to decorate the altar occurs frequently in Neo-Attic reliefs. The figures have been interpreted as the Nymphs, the Graces, or the Seasons. The first interpretation is the most probable, since in the earliest Greek monuments on which these figures appear, they are closely associated with Pan and are sometimes designated by inscriptions (cf. Pottier, *B. C. H.*, V, 1881, pp. 349–357, pl. VII; Myres, *B. S. A.*, III, 1896–97, pp. 170–174, pl. XIV; Hauser, *Die neu-attischen Reliefs*, p. 32, no. 40, with pl. III, 46); but by the time of

the Arretine development it is likely that they had lost much of their original significance.

Cf. no. 5.

2. Mould for a large bowl with flaring lip. Put together from five pieces, but complete except for one small fragment. H. 12.8 cm. D. 23.3 cm. Reg. 04.20. *Ann. Rep.*, 1904, p. 60, no. 2. PLATES IV, V.

Above the main field the concave lip is decorated with a very delicate wreath made up of sprays of grapevine, olive, ivy, and poppy, together with somewhat conventionalized leaves and flowers. Below the main field is a second field defined by a plain moulding below and a row of bosses and a plain moulding above. In this field are alternating plain and notched leaves, with flowers on curving stems between each pair and a band of rosettes at their bases.

The principal field is divided into five parts by four large incense burners and a large tripod set on a high base (or altar). The incense burners are all alike. Each consists of a triangular base with palmettes at the lower corners, where the feet are attached. The stem is decorated with three large discs set horizontally and ornamented with patterns. The three lower sections of the stem are ribbed vertically and each has a projecting convex moulding at the centre; the uppermost member has the form of a small crater with ribbed body and a notched moulding at the top. The bowl is flat with a scalloped edge, and in it appear three objects resembling pine-cones, probably to be interpreted as incense.

The tripod is of the usual form — a shallow bowl set on three legs. These are rectangular in plan, tapering toward the bottom, and ending in lion's paws. The centre leg is represented in front view, the other two in profile. On either side of the central leg is a double spiral. The outer surface of the bowl presents a series of broad ribs (four appear between each pair of legs), and the upper edge has a plain moulding with a bead moulding above it. Upon this three sphinxes with outspread wings, one over each leg, serve as supports to an ornamental top, decorated with a conventional laurel leaf pattern and with two plain mouldings at top and bottom. Between each pair of sphinxes is a plain ring. The base (or altar) on which the tripod stands is exactly like the altar of no. 1.

In the five spaces thus distinguished are five large figures. Beginning with the figure at the left of the tripod these are as follows: —

(*a*) Apollo Citharœdus, exactly like the Apollo, no. 1(*b*).

(*b*) Winged genius playing the double flute. The figure is in profile to left, and so forms a pendant to the Apollo. She wears a short skirt, caught up on the hips and falling only to the knees, and a chlamys fastened in front of the neck and falling over the shoulders behind; the folds of both these garments show archaic mannerisms. The wings are of the usual closed type. Both arms are extended, and each hand holds one of the flutes. In the hair a depression suggests a narrow fillet. Above and to the left, the signature *M. Peren(ni)*, placed upside down.

(*c*) Mænad holding liknon (vannus). The figure is in profile to right, but the head is in full face. She is dressed in a long, overgirt Doric chiton which is modelled in very delicate folds. Both hands are raised, the right supporting the liknon, the left raising a long cloth which partially covers it. In the visible portion of the liknon, fruit of indeterminate species is represented, and under the cloth a large phallus can be made out. In the hair of the mænad a wreath of ivy is summarily indicated.

(*d*) Dancing mænad holding tympanum. The figure is in profile to left, and so forms a pendant to the mænad with the liknon, but the head is turned and the mænad looks back toward the next figure. She is dressed in Doric chiton and himation, modelled in very graceful, agitated folds. Her left hand is raised and holds a tympanum, on which an eight-pointed star is summarily indicated. A depression in the hair suggests a narrow fillet. Above and to the left, the signature *Tigrani.*

(*e*) Dancing satyr playing the double flute. He moves to the right, but turns to look towards the mænad (*d*). He is dressed only in a panther's skin, the paws of which are knotted about his neck. Both hands are extended, grasping the flutes. The modelling in places is extremely careful; the distended cheek, especially, is rendered with great care.

Many of the elements of the decoration are found on other Arretine moulds and vases, especially on the products of the workshop of Perennius. For the Apollo, cf. the note on no. 1; for the winged genius, the note on no. 26. The mænad holding the vannus is found on a mould in the Metropolitan Museum of Art, New York, signed by Philemon as workman of

Perennius, which is published in the *Bull. Met. Mus. Art*, IV, 1909, p. 127, fig. 3; cf. also *Not. Scav.*, 1884, pl. VII, 1, and Hölder, pl. XXIV, 6. The high stand described as an incense burner is frequently found; cf. *B. M. Cat. R. P.*, L 54, pl. VI, and L 73, fig. 14, p. 23. It is often called a lampstand or a candelabrum, but the interpretation as a thymiaterion or incense burner, proposed by K. Wigand in *B. J.*, CXXII, 1912, p. 62, seems more probable. The tripod, also, appears frequently (cf. *Not. Scav.*, 1884, pl. IX, 6) and is often combined with a base or altar (cf. *Loeb Coll.*, pl. III, no. 53). For the reliefs on the base, cf. the note on no. 1. For the inscription, cf. *C. I. L.*, XI, 6700, 450, *n.*

3. About half of a mould for a large bowl. Put together from two pieces. H. 13.2 cm. D. 22.7 cm. Reg. 04.21. *Ann. Rep.*, 1904, p. 61, no. 12. PLATE VI.

The lower field is decorated with alternating leaves and flowers on curving stems; below, a band of rosettes. The principal field has at the bottom a plain moulding, on which the feet of the figures rest and from which, at intervals, spring conventional plant stems with flowers; at the top, a band of rosettes and a plain moulding. The figures of the frieze are separated in one instance by an incense burner, exactly similar to the incense burner on no. 2; in another by a tripod exactly like the tripod on no. 2. Above the tripod is the signature *Pilades.*

Four figures are wholly or partially preserved; from left to right these are as follows: —

(*a*) Winged genius playing a lyre. Only the right half of the figure is preserved, in profile to right. The dress is the usual short skirt, knotted at the waist. The lyre was held in the left arm; the right hand, which is preserved, holds the plectrum.

(*b*) Winged genius playing the double flute. The figure is in profile to left. It closely resembles the usual type, except that the figure is provided with a sort of tail resembling an acanthus leaf; this projects from the drapery behind, curling upward.

(*c*) Nike pouring a libation. The figure is similar to the Nike of no. 1 (*c*), but it is smaller in all respects, and much less careful in details. The wings are here correctly attached.

(*d*) Winged genius playing the lyre. This figure is almost entirely preserved. It resembles (*a*), and was evidently made with the same stamps. The genius is in profile to right, dressed in a short skirt, knotted about the hips and falling to the knees, with the acanthus-like tail projecting below it. Over the shoulders is a chlamys, which is fastened in front of the neck. A depression in the hair suggests a fillet.

Cf. for the types of winged genii, the notes on nos. 26 and 29; for the Nike, the note on no. 1. The incense burner is reproduced (from a cast in the Römisch-Germanisches Zentral-Museum in Mainz) by K. Wigand in an article "Thymiateria," *B. J.*, CXXII, 1912, pl. III, fig. 92, and pl. VI, 2. For the signature, cf. *C. I. L.*, XI, 6700, 445, *d*.

4. Fragment of a mould for a bowl of medium size. H. 11.2 cm. L. 14.1 cm. Reg. 98.830. *Ann. Rep.*, 1898, p. 90, no. 65. PLATE XXIII.

The field is bounded below by a row of bosses, and above by a row of circles and two plain mouldings. The ground below the feet of the figures is summarily indicated by horizontal bands, from which rise two pairs of iris-like flowers on long stems.

The only figure which is completely preserved is Artemis, running to right. She wears a doubly-girt Doric chiton, reaching only to mid-thigh, and high boots with flaps. In her left hand she holds her bow; her right hand is raised, as if she had just shot an arrow. Her hair is gathered in a knot. Behind her is visible part of a nude figure in armor. He wears a Corinthian helmet, pushed back so as to uncover the face, and carries a shield on his left arm. In front of the shield appears part of a short sword, which was, no doubt, carried in the right hand.

Vases

5. Fragment of a vase made from the mould no. 1. H. 11.1 cm. L. 15 cm. Reg. 10.225. *Ann. Rep.*, 1910, p. 65. PLATE XXIX.

The fragment shows, from left to right, most of the altar, the lower part of the figure of Nike, a column with about half of the statuette on it, and almost all of the Leto. The lower part of this figure is in profile to right. The left arm, over which an end of the himation hangs, is extended and the left hand holds a torch. At the extreme right end of the fragment a small part of a second column is visible.

That the vase from which no. 5 came was made from the mould no. 1 is clear from the relative positions of the figures and exact correspondence in details, especially in the plant stalks rising from the ground, which were produced by a pointed instrument and would probably never be exactly the same in two moulds even if they were made with the same stamps. The great contractility of clay is shown by the fact that in the mould the height of the column is 5 cm., the distance from the altar to the column, 6.6 cm.; in the fragment, the corresponding measurements are 4.7 and 5.9 cm. respectively.

6. Small fragment of a large bowl. Put together from two pieces. H. 8 cm. L. 9.4 cm. Reg. 88.596. Robinson, *Cat.*, no. 598. PLATE XXIX.

The lower field is decorated with a row of acanthus leaves; above, waved band; below, plain moulding. The principal field has a plain moulding at the bottom, on which the feet of the figures rest.

The only figure that is well preserved is Nike, kneeling, in profile to left. About her legs is wrapped a robe, the upper part of her body is nude. With her left hand, she supports a tall basket, which rests on the ground in front of her; with her right hand, which is extended, she appears to be picking up something from the ground. Behind her the hind quarters and the forelegs of one or more bulls (or cows) can be made out. At the left is a part of another figure, too mutilated to admit of interpretation.

The subject appears to be related to the familiar representations of Nike sacrificing a bull (cf. Smith, *J. H. S.*, VII, 1886, pp. 275 *ff.*; von Rohden-Winnefeld, pp. 82–89; *B. J.*, XCVI, 1895, pp. 69 *f.*, pl. IV, 9) and perhaps formed part of an extended composition made up of several groups.

(*b*) BIRTH OF DIONYSUS

Moulds

7. Nearly half of a mould for a small cup-shaped bowl. H. 8.5 cm. D. 11.4 cm. Reg. 98.868. *Ann. Rep.*, 1898, p. 84, no. 32. PLATE XXIII.

There is no lower field, and the only decorative pattern is a band of conventional laurel leaf near the top of the mould. At the bottom, the ground is indicated by irregular horizontal bands. The figures are more closely

crowded together than is usual, owing probably to a desire to work in all the figures that are regularly introduced in scenes of this type. From left to right, the preserved figures are: —

(*a*) Head and shoulders of a woman in front view, turning her head to look back. Her hands are raised and hold a pair of cymbals, which she is playing. Much of this figure is lost, but other examples show that except for the head and shoulders the woman was hidden behind a curtain, part of which appears on this mould; it is represented as if it were suspended from the laurel leaf pattern at the top of the field.

(*b*) Youthful satyr striding to left. His only dress is a broad girdle of (ivy?) leaves about his thighs. His left hand is raised and appears to be touching the curtain in front of (*a*), his right is lowered and held a torch, of which only the end has been preserved.

(*c*) Bearded satyr walking toward the right. He wears a loin-cloth knotted about his waist, and carries over his left shoulder a large wine skin, apparently held in place by a strap which passes under the satyr's right arm. In his left hand he holds a fillet (or a purse?). His right is raised, and holds a long torch over the head of the next figure.

(*d* and *e*) A woman and a youthful satyr sacrificing a pig. Between them is a small altar, with flames rising from it. The woman is closely draped in a long, sleeved chiton; her hair is confined by a net or veil. She leans forward and grasps the pig's forelegs with her right hand and his hind legs with her left. The satyr is nude. He bends forward over his raised right knee, against which he holds the pig's head with his left hand. His right foot is drawn up and crooked behind his left knee. In his right hand is a broad sacrificial knife, with which he is cutting the pig's throat. Blood flows from the pig's neck into a bowl which is set on the ground beside the altar. Between the two figures, the signature *Tigrani*. At the right, an indeterminate object hangs from the laurel leaf pattern at the top of the field.

(*f*) About half of a draped female figure in front view, turning her head to look toward the sacrifice. In her right hand she carries a small pitcher. Other examples show that she probably held in her left hand a dish containing an offering.

The composition to which these figures belong was a favorite in the

workshop of Perennius. Numerous fragments of moulds and vases found at Arezzo show its popularity; cf. Pasqui, *Not. Scav.*, 1884, pp. 370 *f.*, Gruppo II; Dragendorff, *B. J.*, XCVI, 1895, p. 61; *B. M. Cat. R. P.*, L 93 (= fig. 21, p. 27); Rizzo, *Memorie della R. Accademia di Archeologia, Lettere e Belle Arti di Napoli*, 1915, pp. 40 *ff.*, figs. 1 and 2. It has often been interpreted as a "Dionysiac sacrifice," but a complete mould in the Loeb Collection (*Loeb Coll.*, no. 1, pl. I) shows that the subject was rather the birth of Dionysus; cf. *A. J. A.*, XII, 1908, pp. 64 *f.*; and *Loeb Coll.*, pp. 42 *ff.*, where the interpretation is discussed at some length. A slightly different interpretation, as "the first purification of the infant Dionysus at the hands of the Sileni and the Nymphs," has lately been proposed by Rizzo. The original was probably a silver vase of the Hellenistic period. The group representing the sacrifice of a pig is found on other monuments; cf. *Museo Borbonico*, XIII, pl. XII (marble disc in Naples). The cymbal player behind a curtain appears as one of the musicians in a banqueting scene on a vase signed M. Perenn(i) Tigrani, which was found on the Fürstenberg near Xanten and is now in Bonn; cf. *B. J.*, CXXII, 1912, pp. 421–430, pls. LIX and LX. For the inscription, cf. *C. I. L.*, XI, 6700, 450, *vv.*

8. Smaller fragment of a very similar mould, made with the same stamps. H. 9 cm. D. 11 cm. Reg. 04.32. *Ann. Rep.*, 1904, p. 60, no. 8.

At the top a conventional laurel leaf pattern.

The figures which appear on this mould are: —

(*a*) Part of the bearded satyr with wine skin and torch; cf. no. 7 (*c*).

(*b* and *c*) Woman and youthful satyr sacrificing a pig; cf. no. 7 (*d*) and (*e*). Between them the signature *Tigrani.*

(*d*) Draped female figure in front view, turning her head to look at the sacrifice; cf. no. 7 (*f*). This mould shows that the woman wears a chiton with short sleeves, and over it a heavy mantle fastened on the left shoulder, and holds in her raised left hand a broad, flat dish containing a pine cone. Her hair is gathered in a knot behind.

(*e*) Part of the drapery of a figure leaning to right, probably the "woman crowning an altar," who appears on other examples of this type.

Cf. the note on no. 7.

(*c*) HERACLES AND OMPHALE

Moulds

9. Mould for a large, low bowl with nearly straight sides. Put together from five fragments, but nearly complete. H. 10.5 cm. D. 18.5 cm. Reg. 98.870. *Ann. Rep.*, 1898, p. 85, no. 34. PLATES VII, VIII.

Practically the whole surface is given over to a decorative frieze of large figures. At the top there is a row of bosses on a plain moulding and below this a band of conventional laurel leaf pattern, which is broken by the heads of all the figures. At the bottom of the field there is no pattern, only an indication of the ground, with an occasional flower or stalk rising from it.

The frieze of figures falls into two distinct parts: —

(*a*) Heracles and attendants. In the centre, Heracles, bearded, and dressed in a long Doric chiton and himation (which only appears where it falls over his forearms), is seated in a chariot drawn by centaurs. The chariot moves towards the left, but Heracles's upper body is turned so that the shoulders are in front view and the head in profile to right as the hero looks back toward two female attendants. The two centaurs who draw the chariot are bearded and elderly in appearance; each has his hands bound behind his back, though the hands are visible in only one case. Of the harness, only the broad girth which passes around the breast of each centaur is shown. Behind the centaurs appears the upper part of a female attendant; she is dressed in chiton and himation; her right hand is extended and appears to be holding one of the thongs by which the hands of the nearer centaur are bound. In front of the two centaurs a male attendant strides to left, turning about to look back at them, so that his shoulders are in front view and his head in profile to right. He wears a short chiton and carries a short whip in his raised right hand. His left hand is lowered and grasps two thongs which disappear behind the farther centaur (probably the ends of the thongs by which his hands are bound). The two female attendants who follow the chariot are very similar to each other and appear to have been made with the same stamps. They are in profile to left, dressed in elaborately draped chitons and himatia, with a long veil covering the hair and falling over the shoulders. The

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first carries a sunshade in both hands, holding it over the head of Heracles, the second, a fan.

(*b*) Omphale and attendants. The grouping resembles that of (*a*). In the centre Omphale sits in a chariot drawn by two centaurs; the chariot and the team of centaurs were made from the same stamps as the equipage of Heracles. Omphale is nude, except for the lion's skin which she wears as it is usually worn by Heracles, with the paws knotted about her neck and the head drawn up over her hair. In her left arm she carries the club of Heracles. The attendant who appears behind the centaurs is on this side a young man represented in front view, but with the head in three-quarters view to right, as he looks toward Omphale. Of his dress there is no indication except possibly a bit of himation passing over the left shoulder. In his left hand he holds a large two-handled bowl, his right hand is extended toward the nearer centaur, but does not grasp the ends of the centaur's thongs, which appear above and below the hand of the attendant.

The male attendant who strides before the centaurs of Omphale is largely destroyed; so far as the figure is preserved it is exactly like the corresponding attendant of Heracles, and appears to have been made with the same stamps. The two attendants who follow the chariot are young men in profile to left, exactly alike in all details. Each wears a long himation as his only garment, and carries in his left arm a triangular object, probably a drinking horn.

This mould is reproduced (from a cast in Munich) in Roscher, *Lex. d. Myth.*, III, col. 898, fig. 8, in the article "Omphale," by Sieveking. A complete vase in the Louvre, made from a similar mould and signed by M. Perennius, is published by Rayet and Collignon (*Histoire de la Céramique Grecque*, p. 357, fig. 131), who interpret the subject incorrectly as an apotheosis of Heracles. Many fragments of similar representations from Arezzo are listed by Pasqui, *Not. Scav.*, 1884, pp. 371 *f.*, Gruppo IV. A fragment in Dresden, on which the chariot of Heracles is preceded by a bearded satyr of the type of nos. 7 (*c*) and 8 (*a*) and a woman holding a lyre, is published by Dragendorff, *B. J.*, XCVI, 1895, pl. IV, 8, who misinterprets the subject (p. 63) as Dionysus and his train. Dragendorff makes the suggestion that the original was a larger composition from which the Arre-

tine potters chose now one group of figures, now another, and Sieveking carries this idea further with the conjecture that the original was a Hellenistic painting representing Heracles and Omphale surrounded by their followers and the Bacchic thiasos. Both suggestions are possible, but in view of the methods of the Arretine potters, the introduction on the fragment in Dresden of one or two stock figures from the train of Dionysus cannot be held to have much value as evidence.

10. Fragment of a mould similar to no. 9, but not made with the same stamps. H. 6 cm. L. 9.4 cm. Reg. 98.871. *Ann. Rep.*, 1898, p. 86, no. 35.

At the top, the same decorative pattern as at the top of no. 9, — bosses on a raised fillet and a conventional laurel leaf pattern.

At the right, the right arm and part of the body and the head of Heracles are preserved. The female attendant behind the centaurs is perfectly preserved, with head in three-quarters view to right, looking toward Heracles. Of the nearer centaur, most of the body is preserved (the human back finely modelled, with heavy muscles), but the face and the legs are broken away. Between the centaur and the attendant, the signature *M. Perenni.*

Cf. the note on no. 9; and for the inscription, *C. I. L.*, XI, 6700, 435, *b.*

(*d*) NEREIDS WITH THE WEAPONS OF ACHILLES

Moulds

11. Fragment of a mould for a large bowl. H. 6.5 cm. L. 13 cm. Reg. 98.829. *Ann. Rep.*, 1898, p. 90, no. 64. PLATE XXIII.

At the top of the field, a row of plain bosses and a conventional laurel leaf pattern, broken by the heads of the figures.

At the left, the upper part of a Nereid riding toward the left on a sea-monster is preserved. The upper body is nude, the legs are covered by a loose mantle. The hair is gathered in a knot behind, and tied with fillets. The right hand is outstretched and holds a greave by the top; the lower end of the greave rests on the right thigh. At the right appears the nude upper body of a Triton to left, grasping a staff in his extended right hand.

The types for this subject have been listed by Dragendorff, *B. J.*, XCVI, 1895, p. 71. An almost complete mould with the signature M. Perenni

Tigrani exists in the Museo Pubblico at Arezzo, but has never been published. A fragment of a mould signed by Perennius is published in *Not. Scav.*, 1884, pl. VIII, 1 (cf. p. 376, Gruppo VIII).

12. From a mould for a large bowl. Considerably worn. H. 6.1 cm. L. 13.8 cm. Reg. 13.146. *Ann. Rep.*, 1913, p. 95.

At the top of the field, a conventional laurel leaf pattern and a row of bosses.

At the left, the upper part of a Nereid riding toward the left on a sea-monster and holding in her right hand a greave is preserved. The figure is similar in all respects to the Nereid on no. 11, and was probably made with the same stamps. The sea-monster also is similar to that of no. 11, except that the end of the tail, which was impressed by means of a separate stamp, is here placed at a different angle. At the right, the forepart of a sea-horse prancing to left appears. In front of his neck can be seen part of a helmet, which was doubtless held by a Nereid mounted on his back. Between the two figures, near the top of the field, the signature *M. Perenni.*

Cf. the note on no. 11; and for the inscription, *C. I. L.*, XI, 6700, 435, *b.*

(*e*) DANCING SATYRS AND MÆNADS

Moulds

13. Fragment of a mould for a large bowl, with large figures over 9 cm. high. H. 11.7 cm. L. 10.8 cm. Reg. 98.843. *Ann. Rep.*, 1898, p. 78, no. 7. PLATE XXIII.

At the top, a row of bosses and a conventional laurel leaf pattern; to the latter are attached loops of similar pattern, which pass behind the figures.

The one figure which is well preserved is that of a dancing mænad in front view, with head thrown back. Her dress consists of a thin chiton, fastened only on the left shoulder, and delicately modelled in flying folds. Loose locks of hair fall to her shoulders. Her right hand is raised and empty, her left is lowered and holds a thyrsus, with a mass of ivy leaves at the top and a fillet tied about the middle. At the right, part of a figure of a bearded satyr dancing to left is preserved. He wears a panther skin, and

with his right hand seizes the chiton of the mænad. At the left of the mænad, a tambourine appears; this was doubtless held by another dancing mænad.

14. Fragment of a mould for a large bowl. H. 8.9 cm. L. 8.4 cm. Reg. 98.844. *Ann. Rep.*, 1898, p. 79, no. 8. PLATE XXIII.

At the top, row of bosses, tongue pattern, and conventional laurel leaf pattern, broken by the figure.

Upper part of the figure of a mænad, dancing to right, with head thrown back. The body is in three-quarters view, the head in full face. She wears a Doric chiton. In her raised left hand she holds a snake, which coils about her wrist. Behind her head ivy leaves appear, probably part of a thyrsus which she carried in her right hand. At the right part of a tripod (cf. no. 2) is visible.

(*f*) SATYRS DANCING AND DRINKING

Moulds

15. About one third of a mould for a small bowl. H. 7.9 cm. L. 13 cm. Reg. 98.841. *Ann. Rep.*, 1898, p. 78, no. 5. PLATE XXIII.

There is no lower field, nor is the ground line indicated, except by very sketchy stalks rising from the bottom.

At the top the decorative designs are a row of bosses and a conventional laurel leaf pattern, from which hang a syrinx and a cymbal. Between the figures are plant stalks rising from the ground.

From left to right, the figures which are wholly or partially preserved are:—

(*a*) Satyr seated to left on a rock, playing the scabellum (κρούπεζα). Only a part of the back of the satyr (with a bit of drapery about his loins), the left foot, the scabellum, and the rock are preserved.

(*b*) Bearded satyr dancing unsteadily to right. He is nude, except for a bit of drapery which hangs over his left arm. In his left hand he carries a shallow bowl, in his right an indeterminate object. In his hair is a wreath (or a fillet). In front of him stands a large calyx crater; the foot and the lower part of the body are ribbed; about the "bell" a wreath of ivy is summarily indicated.

(*c*) Satyr dancing to left (toward the crater). The upper part of the figure is largely destroyed, but enough is preserved to show that he carried on his right shoulder a wine skin from which he was directing a stream of wine into the mixing bowl.

Various types of dancing and drinking satyrs on Arretine vases are described by Dragendorff, *B. J.*, XCVI, 1895, pp. 61 *f.* The satyr playing the scabellum appears in representations of the "Birth of Dionysus" (cf. *Loeb Coll.*, no. 1, pl. I) and also in banqueting scenes (*B. J.*, CXXII, 1912, pl. LX). Type (*b*) and the crater are identical with similar figures on a mould in the British Museum (*B. M. Cat. R. P.*, L 98 = fig. 24, p. 30) and on a fragment of a vase in the Loeb Collection (*Loeb Coll.*, no. 16).

16. Fragment of a mould similar to no. 15, and made with the same stamps. H. 7.5 cm. L. 11 cm. Reg. 98.840. *Ann. Rep.*, 1898, p. 77, no. 4. PLATE XXIV.

At the top the decorative patterns are a row of bosses, a naturalistic grapevine, and a conventional laurel leaf pattern from which, at one point, hangs a syrinx. In the field are plant stalks rising from the ground.

At the left, a fragment of the crater is preserved. Then follows the youthful satyr (cf. no. 15, *c*) with the wine skin. The figure here is well preserved, only the feet and the lower part of the legs are lost. The figure is nude and beardless, and has pointed ears. At the right, a large part of the bearded satyr (cf. no. 15, *b*) is preserved. At the extreme left, above the crater appears the end of the signature, NI, = (*Peren*)*ni* or (*Tigra*)*ni*.

Cf. the note on no. 15.

17. Fragment of a mould for a large bowl. H. 7 cm. L. 7.8 cm. Reg. 98.842. *Ann. Rep.*, 1898, p. 78, no. 6. PLATE XXIV.

At the top, row of bosses and conventional laurel leaf pattern, from which, at one point, hangs a syrinx.

Only one figure is well preserved, a bald, bearded satyr, in profile to right. He is dressed in a panther's skin, tied about his neck, and holds in both hands a wine skin, from which he was evidently pouring wine. Around his head is an ivy wreath, very skilfully modelled. Behind him a fluted column, which supports a disc and has a garland twined about it, and,

partly concealing pillar and disc, a lyre and the right hand of the lyre player appear. At the extreme right, between the wine skin and the syrinx, the first letter of the signature (C) is preserved.

The inscription should probably be restored *C(erdo)*; a fragment of a similar mould in the Museo Pubblico at Arezzo is signed by this slave of Perennius; cf. *C. I. L.*, XI, 6700, 437, *f.*

Vases

18. Fragment of a bowl. H. 7.1 cm. L. 5.8 cm. Reg. 88.600. Robinson, *Cat.* no. 599. PLATE XXIX.

At the top of the principal field, egg and dart. Below this, loops of conventional laurel leaf pattern, tied with long fillets. Above, part of the lip, decorated with a plain moulding, is preserved.

Of the principal decoration, only a part of one figure is preserved — a satyr dancing to right. His upper body and head are thrown back. In his hands he holds a skin, which swings out behind him and partially conceals his legs.

19. Small fragment of a bowl. H. 5.8 cm. L. 4 cm. Reg. 88.605. Robinson, *Cat.* no. 589. PLATE XXIX.

The patterns consist of a plain moulding and a band of triangles above, part of a loop of conventional laurel leaf pattern, and (between them) an elaborate rosette.

The only preserved figure is a satyr in front view carrying a ram on his shoulder. His dress is a skin knotted in front of the neck. His left arm is raised, and his left hand grasps the forelegs of the ram; his right hand is lowered and holds a shepherd's crook (?).

This fragment is classed with representations of "Satyrs dancing and drinking" on the basis of a fragment in Dresden, which shows a similar figure grouped with a satyr playing the double flute (cf. *B. J.*, XCVI, 1895, p. 62, no. 7, pl. IV, 2).

(*g*) SATYR SACRIFICING A BULL

Moulds

20. From a mould for a large bowl with flaring lip. Two fragments joined. H. 10.9 cm. L. 16 cm. Reg. 13.145. *Ann. Rep.*, 1913, p. 95. PLATE XXIV.

The lip is decorated with an elaborate garland, made up of conventionalized leaves, flowers, buds, ears of wheat, and poppy heads. It is set off from the principal field by two plain mouldings. At the top of the principal field is a conventional laurel leaf pattern.

Of the decoration, the larger part of a group representing a satyr sacrificing a bull is preserved. The bull was evidently kneeling on the ground, forced down by the satyr, who presses his left knee against the bull's shoulders. With his left hand the satyr pulls back the bull's head, while with his right, which is drawn back and holds a short thyrsus, he prepares to deal his victim the final blow. The satyr's dress consists of a panther's skin, which passes about his neck and flies out behind. The stamp for the head of the satyr was impressed twice in the mould, producing a double profile. In front of the group appear the upper parts of three stalks, which evidently rose from the ground, and higher up, in the field, is a group of bosses; behind the group are two stalks and part of an elaborate incense burner.

(*h*) SATYRS GATHERING GRAPES AND TREADING THEM OUT

Moulds

21. Nearly complete mould for a large bowl. Put together from three pieces, but only small and unimportant parts are lacking. H. 10.3 cm. D. 19.2 cm. Reg. 04.24. *Ann. Rep.*, 1904, p. 60, no. 7. PLATE IX.

The lower field is bordered below by a row of bosses, and decorated with conventional acanthus leaves, with large flowers on curving stems between them. The principal field is set off by a plain moulding below and by two plain mouldings above.

In the principal field, the ground is indicated by irregular projections, intended to represent stones. Above these, and in some instances con-

cealing them, are bunches of grapes irregularly placed. These were impressed in the mould after the principal figures, since in some cases they cover and distort the feet of the figures, in others, the bunches of grapes were evidently so placed as to avoid this difficulty.

The field itself is divided into two parts by two vine branches; these spring from the bunches of grapes which mark the ground line, are carried up nearly to the top of the field, and run in opposite directions until they meet on the opposite side. The vine and its tendrils were apparently hand-drawn, the leaves and the bunches of grapes were impressed with stamps. Between the two vines where they rise from the ground is a herm of Dionysus on a short pillar. In the two fields thus distinguished the arrangement is not symmetrical; on one side are three satyrs and a statue of Priapus, on the other, three satyrs only. The detailed description of the figures begins with the herm of Dionysus.

(*a*) Herm of Dionysus on a low column. The column is fluted except on the lower portion, where three plant stems appear, as if they rose from the ground. The capital suggests Corinthian forms, but is very summarily treated. The herm has a square base of its own, and consists of a rectangular pillar tapering toward the bottom and surmounted by a head of the bearded Dionysus; at the sides, near the top, are the customary rectangular projections.

(*b*) Bearded satyr in three-quarters view to left. The details are unclear, but he apparently has pointed ears and a wreath of ivy in his hair. About his waist is a short loin cloth, apparently a skin, with one paw hanging down between his legs. A cord is tied about his neck, and in his raised left hand he holds a rope. His right arm hangs at his side, the hand concealed by the raised right knee. The pose suggests that he is treading out the grapes beneath his feet. At the right, the signature *M. Peren(ni)*.

(*c*) Youthful satyr in profile to right. He wears a skin, thrown about his shoulders like a chlamys and fastened on the right shoulder. Both arms are extended and covered by the skin, one edge of which appears along the right arm. In the sack thus formed are three large bunches of grapes, intended evidently to suggest a heavy load, for the satyr bends backward as if he were carrying a considerable burden.

(*d*) Youthful satyr, somewhat similar in general type to (*c*). The figure

differs from (*c*), however, in facing left and in having a loin cloth of leaves worked out in considerable detail. His right hand is raised to pick a bunch of grapes from the vine above his head.

(*e*) Bearded satyr, similar in pose to (*a*), but differing from that figure in facing to right and in being entirely nude; the lowered arm, also (here the left), is somewhat farther in front of the body, so that the left hand can be seen. In the hair are traces of a wreath of ivy.

(*f*) Small statue of Priapus on a high base. The base is triangular and has two steps at the bottom and a cornice in four bands. Under the cornice, on each side, hangs a garland, and about the centre of the base is tied a fillet. The god is represented in profile to left and ithyphallic. The drapery consists of a chlamys, which covers the back and the right side, but leaves the breast and the left side bare. In his left hand the god holds a long horn of plenty, supporting it in the hollow of his arm; his right hand is raised and holds a cantharus.

(*g*) Same as (*d*). To the right the signature *Tigrani.*

(*h*) Same as (*e*).

This subject was much employed in the workshop of Perennius and many examples have been preserved: cf. *B. J.*, XCVI, 1895, p. 62, and pl. IV, 1; *Loeb Coll.*, nos. 17–52, and pl. II; *Not. Scav.*, 1884, pl. IX, 3; *B. M. Cat. R. P.*, L 58 (= fig. 11, p. 21); Behn, *Röm. Keramik*, pl. IV; Hölder, pl. XXIV, 2 and 5. Similar figures are found on Neo-Attic reliefs: cf. Hauser, *Die neu-attischen Reliefs*, p. 103, 35; *Museo Borbonico*, II, pl. XI; Arndt-Amelung, *Einzel-Verkauf*, no. 19. The subject was a favorite with the makers of mural reliefs, but the types which they employed are quite different from those employed by the Arretine potters and based on different models; cf. von Rohden-Winnefeld, pp. 60–69. For the signature, cf. *C. I. L.*, XI, 6700, 450, *n.*

22. Mould for a cover. Unbroken except for two small pieces of the rim, of which one has been replaced, the other restored in plaster. All the decoration is preserved. D. 19.6. Reg. 98.837. *Ann. Rep.*, 1898, p. 77, no. 1. PLATE VI.

The decoration is similar to that of no. 21, but was produced with smaller stamps. The ground is indicated by bits of plain moulding, irregularly

placed. The grapevine is bordered above and below by a plain moulding. Grapes are represented on the ground only between the two bearded satyrs who are actually treading them out.

Four grapevines are represented, rising in pairs at exactly opposite points. In each of the two fields thus distinguished are four figures, arranged in the same order, namely (from left to right): —

(*a*) Youthful satyr to right carrying grapes, same as no. 21 (*c*).

(*b*) Bearded satyr to right treading out grapes, same as no. 21 (*e*).

(*c*) Bearded satyr to left treading out grapes, same as no. 21 (*b*) except that he has no tail.

(*d*) Youthful satyr to left picking grapes, same as no. 21 (*d*).

Cf. the note on no. 21. The exact symmetry of the two groups on no. 22 and the fact that grapes are represented only under the feet of (*b*) and (*c*) suggest that this mould reflects accurately the original composition.

23. Fragment of a mould for a large bowl. H. 10 cm. L. 16.7 cm. Reg. 98.839. *Ann. Rep.*, 1898, p. 77, no. 3.

The field is bordered above by a band of small, plain bosses, and below by a row of large bosses with cross-hatching. Three figures are wholly or partially preserved, all considerably larger than the figures on no. 21. From left to right, they are: —

(*a*) Youthful satyr to right carrying grapes, same as no. 21 (*c*).

(*b*) Bearded satyr to right treading out grapes, same as no. 21 (*e*).

(*c*) Legs of a bearded satyr to left treading out grapes, same as no. 21 (*b*).

At the extreme right appears the foot of a fourth figure, probably the youthful satyr to left picking grapes.

Cf. the notes on nos. 21 and 22.

Vases

24. Bowl of medium size, put together from fragments with considerable restoration. The foot is simple, with a pair of mouldings at the bottom, and the lip flares outward and has at the top a hatched moulding between two plain mouldings. H. 11.2 cm. D. 16 cm. Reg. 01.8116. PLATE I.

Four grapevines rising in pairs define two fields, in each of which are four figures in the same arrangement, from left to right: —

(*a*) Youthful satyr to right carrying grapes, same as no. 21 (*c*).

(*b*) Bearded satyr to right treading out grapes, same as no. 21 (*e*).

(*c*) Bearded satyr to left treading out grapes, same as no. 21 (*b*).

(*d*) Youthful satyr to left picking grapes, same as no. 21 (*d*).

On one side, between figures (*b*) and (*c*), where two grapevines meet, the signature *Tigran*(*i*).

This arrangement of the figures is the same as that of no. 22. Cf. the notes on nos. 21 and 22, and for the signature, *C. I. L.*, XI, 6700, 450, *uu*.

25. Small fragment of a bowl. H. 8 cm. L. 6.5 cm. Reg. 98.838. *Ann. Rep.*, 1898, p. 77, no. 2.

At the top, a conventional laurel leaf pattern and a small fragment of the lip with a hatched moulding.

The preserved part of the decoration consists of parts of two grapevines rising from the ground and crossing, and at the right of them a youthful satyr to right carrying grapes, of the same type as no. 21 (*c*).

Cf. the notes on nos. 21 and 22.

(*i*) WINGED GENII

Moulds

26. Nearly half of a mould for a large bowl (the foot entirely preserved). Put together from seven pieces. H. 13.6 cm. D. 18.5 cm. Reg. 00.316. *Ann. Rep.*, 1900, p. 84, no. 1. PLATE X.

The lower field is bordered by a plain moulding above and below, and decorated with a conventional laurel leaf pattern. The upper field has at the top a row of bosses, a spray of olive leaves and berries, and a conventional laurel leaf pattern; at the bottom, rough projections suggest rocky ground.

In the centre of the main field is a tripod like the tripods of no. 3, set on a high base, which resembles the altar of no. 1. The whole resembles the tripod on a base of no. 2, but the base here is plain except for loops of conventional laurel leaf pattern. On either side of the tripod stands a winged genius. The one at the left stands on the right leg; the left foot is

set back and touches the ground only with the toes. She wears a loin cloth, fastened in a knot at the waist, and also a chlamys fastened on the right shoulder. She has wings attached at the shoulders, and a tail in the form of an acanthus leaf projects below the loin cloth. In her short hair a depression suggests a fillet. In her left arm she holds a large lyre, which she is playing with a plectrum held in the right hand. Above the lyre, the signature *Perenni.*

The figure at the right of the tripod is similar. She faces left, and rests her weight on her left leg. The folds of her loin cloth are treated archaistically. Both arms are extended and the hands grasp the pipes of a double flute which she is playing.

Behind each of the figures is a large incense burner like the incense burners of no. 2, and beyond each of these about one half of a figure is preserved. These are exactly similar to the two completely preserved figures, and were apparently made with the same stamps.

A pair of winged female figures of this sort, heraldically placed on either side of an altar, a candelabrum, a tripod, or an elaborate floral ornament, is one of the commonest types on the Arretine vases; cf. *Not. Scav.*, 1884, pp. 369 *ff.*, and pl. VII, 3; *Loeb Coll.*, nos. 62–70, pls. IX and XVI; *B. M. Cat. R. P.*, L 73 (= fig. 14, p. 23), and L 107 (= fig. 28, p. 33); Hölder, pl. XXIV, 3; *B. J.*, XCVI, 1895, pp. 63 *f.* There are several variants: the figures are sometimes entirely human except for a pair of wings attached to the shoulders; sometimes, as here, they have in addition the awkward tail in the form of an acanthus leaf; sometimes the legs are bird's legs, ending in claws (cf. no. 27). Figures of the last type are often identified as Sirens, and the whole series is thought to be derived, through a gradual process of humanization, from the human-headed bird, which is the commonest form for figures of the Sirens in Greek art; cf. Weicker, *Der Seelenvogel*, p. 203, and in Roscher, *Lex. d. Myth.*, IV, 1, col. 639. On the mural reliefs, where several types of such winged genii are found (cf. von Rohden-Winnefeld, pp. 198–202), it is noteworthy that although the type with bird's legs does not occur, there is another type (which does not appear on the vases), in which the legs from the knees are represented by elaborate acanthus scrolls (e.g., von Rohden-Winnefeld, p. 201, fig. 409). For the inscription, cf. *C. I. L.*, XI, 6700, 435, *g*, *h*.

27. Fragment of a mould for a large bowl. H. 11.5 cm. L. 11.3 cm. Reg. 98.831. *Ann. Rep.*, 1898, p. 91, no. 66. PLATE XXIV.

At the top of the field, egg and dart and a row of bosses on a plain moulding. At the bottom, conventional laurel leaf pattern.

At the left, a winged genius facing left is almost completely preserved. The figure is similar to the genius playing the flute on no. 26, but the legs are bird's legs, ending in claws. The wing and the tail were added by means of separate stamps. At the right, part of the wings and the back of a similar figure, facing right, appears.

This fragment is reproduced (from a cast in the Albertinum at Dresden) by Weicker, *Der Seelenvogel*, fig. 102, p. 203, and in Roscher, *Lex. d. Myth.*, IV, 1, col. 638, fig. 33. Cf. the note on no. 26 and *Loeb Coll.*, nos. 69 and 70, pl. XVI.

28. From a large mould with flaring lip. H. 10.5 cm. L. 4.7 cm. Reg. 13.151. *Ann. Rep.*, 1913, p. 95. PLATE XXIV.

The lip is set off from the principal field by a conventional laurel leaf pattern and decorated with a scroll of leaves and conventionalized flowers.

In the principal field, the upper part of a winged genius facing right appears. Enough is preserved to show that she wears the usual loin cloth and chlamys and holds a lyre in her left hand. The fingers of the right hand are placed on the strings. Her hair was fastened in a loose knot at the back of the head. The hair and the wing show very careful execution. In the field, at the left, a bit of foliage.

Cf. the note on no. 26.

29. Practically complete mould for a large bowl with rolling lip. Put together from three fragments, but only small and unimportant pieces are lacking. H. 13 cm. D. 23.6 cm. Reg. 04.19. *Ann. Rep.*, 1904, p. 59, no. 1. PLATE X.

On the bottom are six concentric bands of patterns, as follows (beginning at the centre): plain moulding; row of large, cross-hatched bosses; row of small, plain bosses; band of alternating conventional flowers and poppy heads on curving stems; band of laurel; row of small, plain bosses. The

lip is decorated with alternating bell-shaped flowers and pendent lilies (?), between plain mouldings. The principal field has a row of small, plain bosses at the top. At the bottom a plain moulding broken by irregular projections marks the ground line.

The main field is divided into three parts by tripods on high bases, exactly like the tripods on bases of nos. 2 and 26. In each of the fields thus distinguished are two figures back to back (or heraldically placed in relation to the tripods). Between the two figures in each field are three flowers rising on long stems from the ground, and in the upper part of the field, a tympanum hangs from the row of bosses at the top.

Of the six figures, the three which face right are winged genii, the three that face left are, in two cases, similar genii, in one case, a kalathiskos dancer. All the figures are posed on the toes as if dancing. The detailed description of the three types follows: —

(*a*) Winged female figure to right. The left leg is advanced, the right set back. She is dressed in a doubly girt Doric chiton, reaching only to the knees, and wears a necklace with six pendants, and bracelets. The hair is in a knot behind, and is confined by a fillet, which passes twice around the head. Both arms are extended. The left hand is raised to about the level of the head, and both hands hold a garland, with a single large flower in the middle.

(*b*) Similar figure facing left, with right leg advanced. The dress is the same as that of (*a*), except that she has a diadem in the hair, instead of the fillet, and wears earrings with three pendants. The raised hand (here the right) is on a level with the eyes.

(*c*) Kalathiskos dancer facing left, with right foot advanced. The lower body and the head are in profile, the upper body is turned so as to appear in three-quarters view. She wears a short Doric chiton, girt high, so that it does not reach the knees, and the characteristic headdress. The right arm is bent at the elbow, the right hand is clenched and rests on the breast, the left arm is extended behind the figure, and the left hand is open. Below the headdress, the hair appears as a mass of short curls.

Between this dancer and the tripod which she faces, the signature *M. Perenn(i) Tigrani.*

Cf. *Bull. Met. Mus. Art,* IV, 1909, p. 127, fig. 3 (signed by Philemon,

as workman of Perennius); *Not. Scav.*, 1884, pl. IX, 6. This type of winged genius is very similar to the "Nike pouring a libation" of nos. 1 and 3. The same types are used in the stucco reliefs which decorated the famous house found in the garden of the Villa Farnesina (*Mon. dell' Inst.*, Suppl., pls. XXXIV and XXXV). For the kalathiskos dancer, cf. the note on no. 31; and for the inscription, *C. I. L.*, XI, 6700, 450, *ii*.

Vases

30. Fragment of the upper part of a large bowl. H. 8.6 cm. L. 11.6 cm. Reg. 88.590. Robinson, *Cat.*, no. 601.

The lip is decorated with a hatched moulding at top and bottom. At the top of the principal field, an egg and dart pattern, with a conventional laurel leaf pattern below.

In the field, the upper part of a winged genius playing the double flute is preserved. She faces left, and differs from the similar figure on no. 26 only in that she has no chlamys about her shoulders. Behind her BAR, the first letters of the signature *Bar(gates)*.

Bargates was one of the slaves of Perennius; cf. nos. 66, 104, 128, 133, and *C. I. L.*, XI, 6700, 451, and XV, 5422.

(*j*) KALATHISKOS DANCERS

Moulds

31. Nearly half of a mould for a large cup with slightly concave sides. H. 14.1 cm. D. 16 cm. Reg. 98.845. *Ann. Rep.*, 1898, p. 79, no. 9. PLATE XI.

The main field is decorated at the top by a row of bosses, and, below this, by a band of conventional laurel leaf pattern, broken by the heads of the figures. To the laurel leaf garland, loops of similar pattern, which pass behind the figures, are attached by large fillets.

Two figures dancing toward the left are perfectly preserved. Each is dressed in a high-girt Doric chiton, modelled in very graceful folds, and wears on her head the basket-like kalathos from which these figures are named. The one at the right has both hands clenched and resting on the breast. Behind her a bit of the drapery of another figure is preserved,

and in front of her are three flowers on slender stalks. The figure at the left has her right hand clenched and placed on her breast, her left hand is open and extended behind her. In front of her three flowers on slender stems rise from the ground line, and a cymbal decorated with knotted fillets hangs from the laurel leaf pattern at the top of the field. Above the laurel leaf pattern at this point is the signature *Tigrani*. At the extreme left, a small part of a fourth figure, with left arm raised and hand open, is visible.

The kalathiskos dancers form one of the commonest subjects on Arretine vases of Class I. A list of the different types is given by Dragendorff, *B. J.*, XCVI, 1895, pp. 58–60. For published examples, cf. *Loeb Coll.*, nos. 53–61, with pls. III, IX, and XVI; *Bull. Met. Mus. Art*, VI, 1911, p. 30, fig. 1; *Not. Scav.*, 1884, pl. VII, 2; Walters, II, pl. LXVI, 5 (= British Museum L 108); Hölder, pl. XXIV, 4. The same types are found on marble reliefs (cf. Clarac, pl. 167 and 168; Zoega, *Bassirilievi*, I, pls. XX, XXI; Kekulé, *Die gr. Skulptur*,[2] pp. 140 *f.*) and on mural reliefs in terra-cotta (cf. von Rohden-Winnefeld, pp. 10–12, figs. 11–13, and pls. XVIII and CVII, 1). Exhaustive lists of examples in different materials were made by Stephani (*Compte Rendu*, 1865, pp. 60 *ff.*). Among the examples discovered since these lists were made, the most striking is the group of three figures which form a part of the famous "Acanthus Column," found by the French excavators at Delphi (cf. Homolle, *B. C. H.*, XXI, 1897, pp. 603–614, and *Fouilles de Delphes*, IV, pls. LX–LXII, and Album, pl. XV). It seems clear that all the types were derived from some one original, but no generally accepted theory has yet been proposed. Furtwängler (*Masterpieces*, pp. 438 *f.*) argued that they go back to the "saltantes Lacænæ" of Callimachus (Pliny, *N. H.*, 34, 92), but this cannot be proved. More recently, Deonna has argued (*Revue de l'histoire des religions*, LXVIII, 1913, pp. 350–357) that the kalathiskos dancers were derived ultimately from Egypt. The Arretine potters probably drew their immediate inspiration from metal vases of the Hellenistic period. For the inscription, cf. *C. I. L.*, XI, 6700, 450, *vv.*

32. Unbroken mould for a bowl of medium size. H. 9.3 cm. D. 17.8 cm. Reg. 04.33. *Ann. Rep.*, 1904, p. 60, no. 3. PLATE XI.

The lower field is divided from the principal field by a plain moulding and has at the bottom a row of bosses. It is decorated with alternating palmettes and flowers on curving stems. At the top of the principal field, a row of bosses.

The principal field is divided into four parts by four large ornaments, made with small, separate stamps. Each begins at the bottom with a large conventional leaf, flanked on each side by a pointed staff with spirals, which rises obliquely into the field. Above the leaf, in order, come a small double flower, a large, bell-shaped flower, a pair of large, ragged flowers, and a statuette on a low base. The statuette represents a male figure (Dionysus?) in front view, standing with right leg firm and left leg bent at the knee and placed to one side. He wears a robe which reaches only to the knees and one edge of which he holds above his left shoulder in his raised left hand. His right hand is lowered and holds a bunch of grapes.

In the four fields thus distinguished are four exactly similar female dancers, in profile to left. They are posed on tiptoe, with right leg advanced and left set back. The dress consists of a Doric chiton, which reaches only to the knees and flies out behind in carefully modelled folds. The arms are bent at the elbows, the hands rest on the breast. On the heads are slight indications of kalathoi. In the field, at exactly opposite points, are the signatures, *M. Peren(ni)* and *Tigrani.*

The figures appear to have been made with a stamp from which the upper part had been removed, so that only slight traces of the characteristic headdress remained. For the signature, cf. *C. I. L.*, XI, 6700, 450, *n.*

Vases

33. Tall cup with one handle. Put together from four pieces, and considerably restored. The top, to judge from the broken edges, flared outward. H. 11.7 cm. D. at bottom, 7.5 cm.; at top (as restored), 11.3 cm. Reg. 88.587. Robinson, *Cat.*, no. 579. PLATE II.

The main field is defined at top and bottom by plain mouldings. It was divided into four parts by four elaborate conventional ornaments, of all of which considerable parts are preserved. These ornaments consisted in each case of a large acanthus leaf, flanked by smaller, pointed leaves

(with strongly marked central ribs), which rise obliquely into the field. Above the acanthus leaf is a conventional flower and a small leaf, from which spring three ribbed calyx ornaments, one rising vertically, the other two obliquely. From the ends of the latter rise long leaves with serrated edges. The central calyx ornament is surmounted by an eight-petalled flower on a short stem and by pointed staffs with rings which rise obliquely into the field. Above one of these complicated ornaments is the signature *Rasini Memmi*, the two parts separated by the eight-petalled flower. Over another, and partly obliterating it, is attached the handle, which has the form of a simple loop with a marked central groove divided at the lip into two short fillet-like bands. The juncture of the bottom of the handle with the body of the vase is covered by a small disc, on which are two parrots, perched on a small crater.

In each of the four fields defined by the conventional ornaments was a kalathiskos dancer. Of the four figures, one is completely preserved, and two others are very nearly complete. The types (beginning at the right of the handle) are as follows: —

(*a*) Dancer moving to right with head in profile and shoulders nearly in front view (the lower part of the figure is lost). She wears a high-girt Doric chiton and the characteristic headdress, here summarily indicated by parallel grooves. Both arms are bent at the elbow, the hands are placed on the breast.

(*b*) Dancer in profile to right, standing on tiptoe. She wears a Doric chiton, girded high, so that it does not reach the knees, and the characteristic headdress. Both arms are extended and bent at the elbow and the forearms are raised vertically, so that the hands rise above the level of the head.

(*c*) Same as (*b*).

These figures are distinguished from those of nos. 31 and 32 by the different form of the kalathos; cf. *B. J.*, XCVI, 1895, p. 59, fig. 14 (from a vase found at Capua); *Loeb Coll.*, nos. 56 and 58, pl. XVI. On Roman mural reliefs similar dancing figures appear on either side of a statue of Pallas; cf. von Rohden-Winnefeld, pp. 10–12, figs. 11–13, and pls. XVIII and CVII, 1. For the signature, cf. *C. I. L.*, XI, 6700, 552.

(*k*) SYMPOSIA

Moulds

34. Complete mould for a large bowl. Put together from two pieces, but uninjured except for chipping at the edges of the break. H. 10.6 cm. D. 20 cm. Reg. 04.23. *Ann. Rep.*, 1904, p. 61, no. 11. PLATES XII, XIII.

The lower field is set off from the main field by a plain moulding, and has a plain moulding below. It is decorated with alternating rosettes and poppies on curving stems, which rise from the moulding at the bottom. The lower end of each stem is covered by a small rosette. At the top of the main field, a very delicate grapevine runs around the mould; it is bordered by a row of plain bosses above and by a conventional laurel leaf pattern below.

In the main field, four pairs of figures are represented, in each case a man and a woman reclining on a couch. The couches are all similar, and were evidently made with the same stamps, the body of the couch, the legs, and the head and foot being impressed in the mould with small, separate stamps. The groups of figures, however, show great variety, and no two are exactly alike. The description begins with the group at the left of the inscription: —

(*a*) The man reclines on a cushion, and has his left arm wrapped in his mantle. The upper part of his robe has slipped from his shoulders, so that his breast, which is almost in front view, is uncovered. His right arm is extended behind the woman's back. He has a fillet with long ends tied about his head. The woman's pose is similar to that of the man. She reclines on her left arm and turns to look at her companion, so that her upper body is in front view. She wears a long, high-girt chiton, which covers her whole body except the right arm and shoulder and the upper part of the left arm. In her left hand she holds a wreath. Her left knee is raised and supports a lyre, which she holds in her extended right hand. Above the foot of the couch, a small Cupid flies toward the right. His upper body is turned, so that the shoulders and the head are in front view. He has a robe thrown loosely over his shoulders and hanging over his arms. His left hand is raised, his right is lowered, and holds a bell (or a

bell-shaped flower). Between this group and the next is the signature *Nicephor(us) Perenni.*

(*b*) The man has fallen asleep, with his right arm thrown over his head and his left hanging down and pressing into a large cushion. Only a small part of his robe is visible, covering his right side. The woman has raised herself on her left arm and looks over the man's head toward the group on the next couch to the right. She wears a thin chiton, which has slipped down from her shoulders, leaving the right breast uncovered. Her right arm is raised, but the hand is empty. A depression in her hair suggests a fillet. Above and at the left is a lyre (with the body marked to suggest a tortoise shell), which was thought of, perhaps, as suspended on the wall. Beyond, a curtain is suspended from the laurel leaf pattern and from a pole, and from behind this a girl gazes at the pair on the couch; only her head and her right shoulder and arm are visible.

(*c*) The man turns his head sharply to the right, as if to look at the group on the next couch. Only a small part of his body is visible; there is no indication of drapery. Under his left arm is a large cushion, doubled over. The woman turns toward the man, pressing her left hand against the couch, and grasps his chin with her right. He seizes her forearm with his left hand. She wears a thin chiton which does not cover her right shoulder. Her hair is confined by a veil (?), and on her wrists are bracelets. Under her left arm a cushion appears. Above and at the left is a Cupid dancing to right, exactly similar to the Cupid associated with group (*a*). In front of him a bell (or bell-shaped flower) hangs from the laurel leaf pattern, and behind him a tympanum is similarly suspended.

(*d*) The man reclines on a cushion at the head of the couch. His robe passes over his right shoulder and is wound about his left arm, which rests on the cushion. In his hair is a fillet, with long ends. In his left hand he holds a vase or box, from which he appears to be removing the cover with his right. The female figure is the same as the female figure of group (*a*). Above and at the left a wreath is suspended from the laurel leaf pattern.

An incomplete list of the types which are used in representations of symposia is given by Dragendorff, *B. J.*, XCVI, 1895, p. 72. In the Loeb Collection there is a complete mould signed by Nicephorus which is prac-

tically a replica of no. 34, though the figures are on a smaller scale (cf. *Loeb Coll.*, no. 76, pl. IV). A mould in the Metropolitan Museum, New York, also designed by Nicephorus, differs from no. 34 only in minor details (cf. *Bull. Met. Mus. Art*, IV, 1909, p. 127, fig. 4). Other examples show many variations: cf. nos. 36–59; *Not. Scav.*, 1884, pl. IX, 4 and 5; *B. J.*, XCVI, 1895, pl. IV, 10 and 11; *B. J.*, CXXII, 1912, pl. LIX; *Loeb Coll.*, nos. 77–84, pls. IX, X, and XVI. For the inscription, cf. *C. I. L.*, XI, 6700, 444, *b*.

35. Complete mould for a bowl very similar to no. 34, made by the same potter, with the use of many of the same stamps. H. 9.7 cm. D. 21.3 cm. Reg. 04.22. *Ann. Rep.*, 1904, p. 60, no. 10.

The lower field is undecorated. It is bordered below by a row of plain bosses, and set off from the main field by a band of rosettes between plain mouldings. The main field is decorated at the top with a row of plain bosses and a band of eggs. Just below the latter a band of conventional laurel leaf pattern runs around the mould; this is broken by the heads of some of the figures, and from it, at intervals, various objects are suspended.

The principal field is divided into two parts by two short pillars of Corinthian type; each is fluted in its upper portion and has two plant stalks rising from the ground at the base. On top of each pillar is a dancing Cupid exactly similar to the Cupids on no. 34, and made with the same stamps. In each of the two fields thus set off are two pairs of figures reclining on couches, made with the same stamps as the similar groups of no. 34, as follows: —

(*a*) Same as no. 34 (*c*). Above the group is the inscription, *Nicephor(us) Perenni*, and above this, attached to the laurel leaf pattern, a bell-shaped flower, a lyre, and a large wreath with fillets.

(*b*) Same as no. 34 (*b*). Above, attached to the laurel leaf pattern, a large wreath with fillets, a lyre, and a Pan's pipe.

(*c*) Same as no. 34 (*a*). Above, attached to the laurel leaf pattern, a small bell-shaped flower and a large wreath with fillets.

(*d*) Same as no. 34 (*b*). Above, attached to the laurel leaf pattern, a lyre (with the body marked to suggest a tortoise shell), a bell-shaped flower, and a wreath with fillets.

Cf. the note on no. 34.

36. From a mould for a large bowl. Put together from two small fragments. H. 6 cm. L. 9.5 cm. Reg. 13.152. *Ann. Rep.*, 1913, p. 95.

At the top of the field, a conventional laurel leaf pattern and a row of bosses. In the field, the right shoulder and part of the torso and legs of a female figure reclining to left but turning to look toward the right. Below is part of a wreath, which the woman apparently held in her left hand. Above, in the field, a larger wreath. The pose is similar to that of the female figures of nos. 34 (*c*) and 35 (*a*), but not the same.

37. Fragment of a mould for a large bowl. H. 7.5 cm. L. 15.8 cm. Reg. 98.861. *Ann. Rep.*, 1898, p. 82, no. 25. PLATE XXIV.

At the top of the field are a row of plain bosses and a conventional laurel leaf pattern. In the field, parts of four figures appear.

In the centre, the larger part of two figures, a man and a woman, is preserved. The man reclines (on a couch?) facing left, resting on his left elbow. He is nude, except for a mantle which is draped about his legs and his left forearm. In his hair is a broad fillet. His right arm is raised, and with his right hand he touches the head of the woman, who is seated in front of him, also facing left, so that her back is toward her companion. She appears to be weeping, resting her head on her hands. The upper part of her body is nude, except for a breast-band, her legs are covered by a robe. Her hair is confined by a veil. On her left wrist is a bracelet. Beyond her (to left) is the inscription *M. Peren(ni) Tigrani* (the stamps arranged in the form of a letter T), and beyond the inscription, the upper part of a bearded figure, seated to left and playing a double flute. He is nude except for a loin cloth (or a robe draped about the thighs), knotted in front. In his hair is a wreath of ivy leaves. Finally, at the right of the fragment are the head and shoulders of a nude figure of the type of no. 34 (*d*).

Cf. *Loeb Coll.*, no. 78, pl. IX; *Not. Scav.*, 1884, pl. IX, 4; and for the same figures differently combined on a vase signed M. Perenn(i) Tigrani, *B. J.*, CXXII, 1912, pl. LIX. For the signature, cf. *C. I. L.*, II, 4971, 7, *d*.

38. Fragment of a mould for a large bowl. H. 8 cm. L. 10.5 cm. Reg. 98.866. *Ann. Rep.*, 1898, p. 83, no. 30. PLATE XXV.

On a large couch, of which one leg is partly preserved, a man and a woman recline. Of the woman's figure, only the head and the breast are preserved (at the right-hand side of the fragment). She is fully draped and was evidently reclining on her left elbow, facing left. The figure of the man is almost perfectly preserved. He is posed in an unusual attitude, as he turns to look toward the woman and stretches out his right hand toward her, supporting his weight on his left forearm, which rests on a large cushion, doubled over. In his left hand, which is visible, he holds a wreath or a heavy fillet. He wears a large robe, which has slipped down from his right shoulder, leaving his whole right side uncovered, and falling over the edge of the couch in heavy folds.

39. About one half of a large mould. Put together from fourteen fragments, considerable parts missing. H. 10 cm. D. about 19 cm.

At the top of the principal field, conventional laurel leaf pattern, egg and dart, and row of bosses; at the bottom, plain moulding and band of pairs of concentric circles. The field was divided into four parts by youthful ithyphallic herms (hair bound by a fillet), set on small piles of stones. Two of these and part of a third are preserved. The figures have one hand resting on the hip, the other raised; in their raised hands, they hold loops of conventional laurel leaf pattern, which pass behind the groups in the four fields. Of these groups three are partially preserved, all erotic in character (in two cases a man and a woman, in the other two men). The couches are more elaborate than usual; the one which is well preserved has a high, curving head, ending in the head of a satyr. Very careful modelling throughout.

40. Fragment of a mould for a large bowl. H. 10.7 cm. L. 19 cm. Reg. 98.863. *Ann. Rep.*, 1898, p. 83, no. 27.

On the flaring lip, a frieze of large calyx-shaped flowers alternating with pendent flowers which resemble lilies. Below this two plain mouldings, and at the top of the principal field, a conventional laurel leaf pattern.

Of the figures, the greater part of an erotic group representing a young man and a woman on a couch is preserved. Above and to the left, the signature *M. Peren(ni) Tigrani.*

For the signature, cf. *C. I. L.*, XI, 6700, 450, *n.*

41. Fragment of a mould for a large bowl. H. 8.5 cm. L. 10 cm. Reg. 98.864. *Ann. Rep.*, 1898, p. 83, no. 28. PLATE XXV.

At the top of the main field, a row of plain bosses and a band of double rosettes, from which are hung a loop of conventional laurel leaf pattern and (at the left side of the fragment) a heavy wreath with a fillet twisted around it.

Of the figures, the only portion that is well preserved is part of the same group that appears on no. 40, made, apparently, with the same stamps. At the left, the end of a second couch and the left elbow of a reclining figure appear.

42. Fragment of a mould for a large bowl. H. 7.5 cm. L. 7 cm. Reg. 98.865. *Ann. Rep.*, 1898, p. 83, no. 29.

At the top of the field is a well-executed grapevine between a row of plain bosses (above) and a conventional laurel leaf pattern (below).

In the field and projecting into the grapevine above, part of an erotic group is preserved, including the head and the breast of a male figure and the head and the left leg of a female figure. The modelling throughout is excellent. Both figures have the hair bound with a fillet, the man's fillet, especially, being very broad.

Cf. *Not. Scav.*, 1884, pl. IX, 2 (apparently made from the same stamps); *Loeb Coll.*, nos. 80-82, pl. X.

43. Fragment of a mould for a large bowl. H. 8.6 cm. L. 9.8 cm.

At the top of the main field, a band of rosettes with cross-hatched centres between a row of bosses and a plain moulding (above) and a conventional laurel leaf pattern (below).

Of the figures, the only parts preserved are the head and the left shoulder of a young man and the head and the torso of a woman from a group exactly similar to that of no. 42, and made, apparently, with the same stamps.

44. Fragment of a mould for a large bowl. H. 7.2 cm. L. 7.9 cm. Reg. 98.855. *Ann. Rep.*, 1898, p. 81, no. 19. PLATE XXV.

At the top, a row of plain bosses and a conventional laurel leaf pattern.

Parts of three figures are preserved. In the centre is a youthful lyre player in profile to right, completely preserved except for the left foot. He stands on his right leg, his left is set back, and the left foot evidently touched the ground only with the toes. He wears a long chlamys, fastened on the right shoulder and falling in folds almost to the ground. A depression in the hair suggests a fillet. He holds the lyre in his left arm, and strikes the strings with a plectrum held in his right hand. At the left, the head and the left shoulder of a man reclining on a large cushion of the type of no. 34 (*c*) can be seen. At the right of the central figure the knees and the ends of the flutes of a flute-player seated to left are preserved.

Cf. the note on no. 49.

45. Fragment of a mould for a large bowl. H. 8 cm. L. 7.6 cm. Reg. 98.858. *Ann. Rep.*, 1898, p. 82, no. 22. PLATE XXV.

At the top, row of plain bosses above an egg and dart.

At the left-hand side of the fragment, about one half of a youthful lyre-player exactly similar to the lyre-player of no. 44, but somewhat larger in scale, appears. At the right, a seated flute-player is almost completely preserved. She is seated on a chair in profile to left, the upper body nude, the lower body covered by the folds of an ample robe. She wears a necklace with long pendants. Her hair is tied in a loose knot behind. Both hands are raised and hold the two flutes, which are carefully executed. Behind her head is a bit of drapery.

Cf. the note on no. 49. A bowl in Bonn (*B. J.*, CXXII, 1912, p. 424, fig. 3, and pl. LX) suggests that the drapery at the right of the flute-player was part of a curtain behind which stood a woman playing a pair of cymbals.

46. Fragment of a mould for a large bowl. H. 7 cm. L. 7 cm. Reg. 98.860. *Ann. Rep.*, 1898, p. 82, no. 24.

At the top of the field, a row of bosses, a plain, flat moulding, and a conventional laurel leaf pattern.

At the right-hand side of the fragment, about one half of a seated flute-player, very similar to the seated flute-player of no. 45, but not, appar-

ently, made with the same stamps, is preserved. At the left an ear of wheat, three buds, and a large pine cone fill the field.

Cf. the note on no. 49.

47. Fragment of a mould for a large bowl. H. 8 cm. L. 8 cm. Reg. 98.856. *Ann. Rep.*, 1898, p. 81, no. 20. PLATE XXV.

At the top, a row of plain bosses and a conventional laurel leaf pattern.

At the right, a youthful lyre-player, of the same type as the lyre-player of nos. 44 and 45, is almost completely preserved. At the left is a youthful flute-player (perhaps a satyr). He is in front view, with his left arm extended across the body to grasp one of the flutes. His only garment is a skin, which is thrown over his shoulders and knotted at the neck. In the field a hastily executed plant stem rises from the ground.

Cf. *Loeb Coll.*, no. 85, pl. x, and the note on no. 49.

48. Fragment of a mould for a large bowl. H. 5 cm. L. 6.7 cm. Reg. 98.857. *Ann. Rep.*, 1898, p. 82, no. 21.

At the top, a row of plain bosses and an egg and dart.

In the field, the upper part of a youthful lyre-player and a small piece of one of the flutes of a female flute-player are preserved.

Cf. the note on no. 49.

49. Fragment of a mould for a large bowl. H. 4.4 cm. L. 6 cm. Reg. 98.859. *Ann. Rep.*, 1898, p. 82, no. 23.

At the top, a conventional laurel leaf pattern and a row of plain bosses.

In the field, the head, the right forearm and hand, and most of the lyre of a youthful lyre-player appear at the left, and parts of the flutes of a female flute-player at the right.

Nos. 44–49 form a closely related group, representing musicians. That they were associated with banqueting scenes is suggested by nos. 37 and 44 and shown more clearly by a vase in Bonn (*B. J.*, CXXII, 1912, p. 424, fig. 3, and pl. LX). These types, therefore, are properly included in Dragendorff's list of figures used in the composition of symposia (*B. J.*, XCVI, 1895, p. 72, 10). The satyr of no. 47 and the flute-player of no. 37

and the vase in Bonn, who is the satyr of the "Birth of Dionysus" minus a tail (cf. *Loeb Coll.*, no. 1, pl. 1), suggests that figures not strictly appropriate were introduced to make up such groups.

Vases

50. Fragment of a mould for a large bowl. H. 6 cm. L. 5.5 cm. Reg. 88.604. Robinson, *Cat.*, no. 595.

At the top of the main field, conventional laurel leaf pattern (broken by the heads of the figures), egg and dart, and plain moulding. Above, a small piece of the lip, with a hatched moulding at the bottom, is preserved.

Of the principal decoration, only the upper parts of two figures, a man and a woman, are preserved. The man was evidently reclining on his left elbow, facing left. His shoulders are bare, but a robe is wrapped around the lower part of his body and over his left arm. His right arm is extended, and the hand grasps the hand of another figure, now lost except for the hand and the forearm. The woman is behind the man; only her head and shoulders facing left appear at his left. Her head is bowed and entirely covered by her robe, in an attitude of grief. Her left hand is raised, and the fingers grasp an edge of her robe.

51. Fragment of a large bowl. H. 8.1 cm. L. 5.5 cm. Reg. 88.592. Robinson, *Cat.*, no. 594. PLATE XXIX.

At the top appears part of a naturalistic grapevine, with a conventional laurel leaf pattern below.

A female figure of the type of the female figure in group (*b*) of no. 34 reclines on a couch, of which about one half is preserved. Her left arm and shoulder and her head are lost. On the left side of the fragment, part of a curtain like the curtain associated with group (*b*) on no. 34.

52. Fragment of a large bowl. H. 7.4 cm. L. 8 cm. Reg. 98.862. *Ann. Rep.*, 1898, p. 83, no. 26.

At the top of the field, row of bosses above an egg and dart. Above, part of the lip with a hatched moulding at the bottom. In the main field, part of a loop of conventional laurel leaf pattern is visible.

The only portion of the figure composition that has been preserved is

the upper part of a weeping woman, exactly similar to the weeping figure on no. 37.

53. Nearly half of a large bowl with flaring lip. Put together from thirteen fragments, foot missing. H. 14 cm. D. 10.6 cm. Reg. 13.109. *Ann. Rep.*, 1913, p. 95.

The principal field is bordered below by a band of acanthus leaves between two conventional laurel leaf patterns; and above by a conventional laurel leaf pattern, an egg and dart, and a plain moulding. It was divided into four parts by short pillars set up on irregular piles of stones and surmounted, in each case, by a small Eros in front view. The pillars have Corinthian capitals, and the upper part of each shaft is channelled. From the Erotes are suspended loops of conventional laurel leaf pattern, which pass behind the groups in the four fields.

Of these groups, two are preserved, both erotic in character (in one case a man and a woman, in the other two men, exactly like the groups on no. 39). The couches of no. 53, however, are of the usual type, simpler than those of no. 39.

54. Fragment of a large bowl. H. 8.5 cm. L. 11.7 cm.

Below the principal field, a band of rosettes and traces of a band of cross-hatched pendants; above, egg and dart, a row of bosses, and a plain moulding.

Of the decoration an erotic group of two men on a couch (heads missing) is the only part that is well preserved. The type is that of nos. 39 and 53. The couch had a high, curving head, like the couch on no. 39. At the left, part of a draped standing figure, facing left, and a small part of the head of a second couch appear, and at the right, a small portion of a similar draped figure.

55. Part of a large bowl. Put together from three pieces. H. 8 cm. L. 13.2 cm.

At the top of the principal field, a conventional laurel leaf pattern (broken by the heads of the figures) and a grapevine.

In the field, at the left, part of an erotic group of the type of nos. 40

and 41 (complete except the head and the right arm of the female figure, the legs of the male figure, and most of the couch); at the right, another group, of the type of nos. 42 and 43 (complete except a part of the couch). Between the two groups, the signature *M. Peren(ni)*. Beyond, at the right, a small part of a third group.

For the inscription, cf. *C. I. L.*, XI, 6700, 435, *i*.

56. Fragment of a large bowl. H. 6.4 cm. L. 3.8 cm. Reg. 88.603. Robinson, *Cat.*, no. 593. PLATE XXIX.

At the top of the main field, conventional laurel leaf pattern and a plain moulding.

Of the principal composition only the upper part of a female figure from an erotic group of the type of nos. 42 and 43 is preserved.

57. Lower part of a large bowl, including the foot. Put together from four fragments. H. 8.6 cm. D. of foot, 10.9 cm.

Near the top of the field a small part of a conventional laurel leaf pattern with a wreath attached is preserved, and in the field part of a loop of conventional laurel leaf pattern, with the lower part of a mask above it, appears.

Of the two erotic groups which originally decorated the bowl, two (a man and a woman in each case) are almost completely preserved. In both the grouping resembles that of nos. 42 and 43, but the female figure is differently posed in both cases; in one the upper body appears in three quarters back view, in the other in three quarters front view, and in the latter the woman's left arm is raised and her left shoulder and upper arm are covered by a bit of drapery.

58. Fragment of a large bowl. H. 9.5 cm. L. 6.5 cm. Reg. 13.103. *Ann. Rep.*, 1913, p. 95.

At the top of the field, part of a loop of conventional laurel leaf pattern, and above it part of a band of palmettes lying on their sides.

The only portion of the figure compositions that is preserved is part of an erotic group, including the head and the left shoulder of the man, the head and the torso of the woman, and a considerable part of the couch.

The type is the same as one of those on no. 57 (with the female figure in three quarters back view).

59. Small fragment of a bowl of medium size. H. 4.5 cm. L. 6.7 cm.

At the top of the field, a conventional laurel leaf pattern, from which hangs a small box with a conical cover.

In the field an erotic group of two men, almost complete except the couch.

(*l*) MISCELLANEOUS FIGURE SUBJECTS

Moulds

60. From the upper part of a mould for a large bowl. Three fragments combined. H. 9.5 cm. L. 18.9 cm. Reg. 13.149. *Ann. Rep.*, 1913, p. 95. PLATE XXV.

At the top of the field, a rope pattern and a band of double bosses.

In the centre of the field, a tablet with the signature *Rhitu(s) Pisa(ni)* is represented as if it were suspended from the rope pattern. The point of suspension is marked by five bosses and a knotted cord with hanging ends. At the right, the upper part of a figure of a young man (to just below the hips) is preserved. He was represented standing in three quarters view to right, but with the head so turned that it is in profile. He wears a mantle, which is draped over the shoulders so as to leave the whole front of the body uncovered. Both arms are raised, the right passing above his head, and in his right hand he holds a baldric, which he is evidently about to put on. At the right, a small part of a second male figure in profile to right appears; only the right thigh, part of the right side, and the folds of a robe which hung from the shoulders are preserved. At the left of the inscribed tablet, a third male figure is preserved to just above the waist. He is in three quarters view to right, with head in profile, and was, apparently, standing quietly. His arms are crossed in front of him in a manner which suggests that he was leaning on a short staff or some similar object. Over his left upper arm the folds of a robe appear, but except for this, the figure is nude. At the left is a small portion of a fourth figure (perhaps a man leaning on a twisted staff). The scale of all the figures is unusually large and the heavy, stocky forms are rendered in great detail.

In size and in careful modelling the figures of this fragment resemble those of a series of fragments of moulds in the Loeb Collection (*Loeb Coll.*, nos. 86–90, pl. x). One of these (no. 89) shows a small part of the figure arming himself which is here almost completely preserved. The subject, however, is obscure. The figure of a woman who holds a child on one of the Loeb fragments (no. 86) suggests the possibility that the subject is Hector and Andromache, but this can only be regarded as a conjecture and perhaps not a very probable one. The inscription RHITV PISA has not, I think, been noted before. The signature PISA is often regarded as one of the forms of the signature of L. Rasinius Pisanus (cf. *C. I. L.*, XI, 6700, 519, *b*, *c*), but the excellent modelling of the figures of no. 60 suggests an earlier date than can well be assigned to this potter; cf. Introduction, p. 22.

61. From a mould for a large bowl. Two fragments joined together. H. 11.8 cm. L. 17.1 cm. Reg. 13.148. *Ann. Rep.*, 1913, p. 95. PLATE XXVI.

The field is defined below by a series of plain mouldings, and above by a tongue pattern and a row of bosses.

At the left is a young man seated to left on a rock, but turning to look toward a girl who is seated behind him, so that his shoulders are in front view and his head in profile to right. His right foot is placed on the ground, his left rests on a ledge in the rock on which he sits. His left hand is placed on the rock behind him, his right rests lightly on his left knee. In his hair a depression suggests a fillet. The girl is seated in profile to left, looking toward the young man. The position of her left hand is similar to that of the man's left, her right is raised and holds a robe, which covers the right forearm and falls down over her legs. Her hair is bound by a fillet. Beyond the man (at the left) some folds of drapery and the end of a long, twisted staff suggest a figure moving toward the left. Beyond the girl (at the right) a bit of a fourth figure can be made out. As in no. 60, the large scale of the figures and the emphasis on anatomical details are noteworthy.

The female figure appears on a fragment published by Dragendorff, *B. J.*, XCVI, 1895, pl. IV, 12. It presents close analogies to the figure of

Ariadne on a series of mural reliefs which represent the desertion of Ariadne by Theseus (cf. von Rohden-Winnefeld, pp. 102–104, pl. CX, 1), and that may be the subject of no. 61. In view of the eclectic character of Augustan art, however, this interpretation can only be regarded as a possibility and nothing more. The style suggests a connection with no. 60 and the related fragments in the Loeb Collection.

Vases

62. About one quarter of a deep bowl. At the top, a part of the outward-curving lip, with it mouldings, is preserved. H. 12.2 cm. L. 10.2 cm. Reg. 03.879. PLATE XXIX.

At the top of the main field, egg and dart moulding. Below this is a band of ivy leaves laid on their sides, and from this, at intervals, hang comic masks, suspended by elaborate fillets with knotted ends (two such masks are preserved in the fragment).

Below the mask at the right appears the upper part of an incense burner of simple form. Advancing toward this is the one figure that is preserved — an Egyptian king (or priest?) in profile to right, but with the shoulders turned so that they are in three-quarters view (complete except for the right foot). He wears a loin cloth in the Egyptian manner, and has on his head the familiar linen headdress and a group of three ears of wheat (?). His right hand is lowered and holds a circlet (perhaps a misunderstood ankh), his left hand is advanced, and holds a sort of sceptre, which is surmounted by a uræus serpent.

Egyptian and Egyptianizing subjects are not uncommon in decorative compositions of the Early Imperial period. Among the mural reliefs, one large class is decorated with representations of pygmies in an Egyptian setting (von Rohden-Winnefeld, pp. 155–159, pls. XXVII, CXL, CXLI); another with a figure of Bes or a figure of Isis between sphinxes (*ibid.*, pp. 164–167, pls. XLIV, CXIV, 2); and others still with figures of kneeling Egyptian priests (*ibid.*, pp. 217 *f.*). But I know of no exact parallel for the figure of no. 62.

63. Small fragment of a large bowl. H. 4.6 cm. L. 5.2 cm. Reg. 88.608. Robinson, *Cat.*, no. 591. PLATE XXIX.

Nothing is preserved except a part of the figure of a warrior striding towards the left. He carries a round shield on his left arm, and wears a chlamys, the folds of which are roughly indicated.

64. Fragment of a large bowl. H. 5.8 cm. L. 8.8 cm. Reg. 88.598. Robinson, *Cat.*, no. 597. PLATE XXIX.

At the top of the main field, egg and dart. Above, a small part of the lip is preserved, with plain mouldings at the bottom.

Only one figure is preserved in any completeness — a female dancer in armor (broken at the knees). She is apparently moving towards the left, but is posed almost in front view. She wears a long, doubly girt chiton, over which a baldric can be seen, hung over the right shoulder. On the head is a low helmet, but this part is so rubbed that all details are unclear. Her right arm is raised and bent at the elbow, so that the hand, which holds a sword, is just visible behind the head. On her left arm is a shield, which is swung around so as to show the inside, with careful indication of the handles and an ornamental pattern of bosses. At the right, the right arm and a bit of the drapery of a second figure appear. The right hand holds some object, perhaps a spear.

65. Small fragment of a large bowl. H. 5.3 cm. L. 5.4 cm. Reg. 98.833. *Ann. Rep.*, 1898, p. 91, no. 68. PLATE XXIX.

Of the decoration only the lower part of a figure of Zeus is preserved. The god was seated in profile to right, with right foot advanced and left drawn back and resting on the toes. His legs are covered by a robe, with the folds carefully worked out. The throne was elaborate, with turned legs, and below it an eagle in front view, with spread wings. Under the feet of Zeus is a footstool.

A larger fragment in the Museo Pubblico at Arezzo shows that this vase was of Class I, but gives no suggestion as to the subject as a whole. Cf. *Loeb Coll.*, no. 197, pl. XIX.

CLASS II

(*a*) DEATH OF PHAËTHON

Moulds

66. Mould for a low bowl. Put together from six fragments, two triangular pieces missing; badly rubbed. H. 8 cm. D. 19 cm. Reg. 98.828. *Ann. Rep.*, 1898, p. 89, no. 63. PLATES XIV, XV.

There is only one field for decoration, bordered by a band of rosettes above and by a conventional laurel leaf pattern below. Below the rosettes, another band of conventional laurel leaf runs almost entirely around the mould, broken in places by the figures.

The composition falls into two distinct parts, the divisional points being emphasized by the signatures, *M. Peren(ni)* and *Bargate(s)*. In one of the two fields thus set off (to the right of the signature of Perennius), Phaëthon is represented falling from his chariot. The figure extends horizontally across the field, the legs in profile, the upper body twisted about so that both shoulders are visible. The head falls to one side, the arms are extended helplessly. He is nude, but above the left side and below the legs bits of flying drapery are summarily indicated. Above the left arm is a wheel with eight spokes, evidently a part of his broken chariot. At the left of Phaëthon, Helios is represented. He is mounted on a horse which gallops toward the right and behind which a second horse appears. In his extended right hand he grasps the reins of two galloping horses in the upper part of the field, evidently part of the runaway team of Phaëthon. Behind him are the other two horses, which rush away towards the left; the reins of one of them fly out behind him. Above Phaëthon and to the right is a flying female figure with wings widely spread, grasping in her hands a long bow. The type resembles Nike in some respects, but more probably she is a being symbolical of the heavens. Just beyond her is Artemis, facing left, dressed in a long, girt robe fastened only on the left shoulder, with drawn bow shooting at Phaëthon. Beyond her is Zeus, seated to left, wearing a long robe which has slipped down from his shoul-

ders. His right hand is raised and grasps the thunderbolt which he is hurling at Phaëthon. Behind him is a female figure (Tethys) carrying a wheel of the chariot which she has picked up. She rushes away toward the right, but turns her head to look upward; her long robe flies out behind. In front of her, three stalks suggest plants rising from the ground.

The second scene, which follows, represents the transformation of the Heliades. It begins with a large poplar tree (probably one of the daughters of Helios completely transformed). At the right are three stalks rising from the ground, and beyond them is a young man, who grasps a bough of the tree in his left hand, and in his right holds a curved pruning hook (*κλαστήριον*), with which he is attacking the tree. His only dress is a loin cloth. Below his feet the ground is summarily indicated. Behind him (to the right) is a twisted pillar surmounted by a rosette, which seems to be used simply to fill space; against the pillar leans a short ladder. Then follow two female figures (Heliades) in profile to right, with short branches rising from their heads. Both were made with the same stamp. They wear long robes, which leave the upper body bare, and each has her right arm raised, grasping one of the branches which rise from her head. The first of these maidens is attacked by a nude youth who seizes one of the branches, the second is attacked by a figure with a loin cloth, made with the same stamp as the first nude figure in the scene.

This mould is unique among the products of the Arretine potters. On account of its unusual subject, it has been considerably discussed: cf. in addition to the *Ann. Rep.* for 1898, Hartwig, *Philologus*, LVIII, 1899, pp. 481–497 (with a plate reproduced from a drawing); Goez, *ibid.*, LX, 1901, pp. 478 *f.*; Knaack, in Roscher, *Lex. d. Myth.*, III, 2, col. 2195, fig. 1 (reproduced from the plate in *Philologus*, LVIII); and for brief mention, Walters, *History of Ancient Pottery*, II, p. 483; *B. M. Cat. R. P.*, pp. xvii and xxi; *The Art of the Romans*, p. 147. This is the earliest preserved monument on which the story of Phaëthon is represented; it was probably based on a Hellenistic model and it presents interesting analogies to sarcophagi of later date with the same subject (cf. Knaack, *Quaestiones Phaethonteae*, pp. 71–77). For the inscription M. Peren(ni), cf. *C. I. L.*, XI, 6700, 451, *b;* and for the inscription Bargate(s), *ibid.*, 6700, 451, *a*, *c*, *f*, *l*, *o* (these lack the decorative border of the Boston example).

(*b*) DANCERS

Moulds

67. Mould for a bowl of medium size. Broken into two pieces, but complete except for chipping at the edges of the break. H. 8.7 cm. D. 16.3 cm. Reg. 04.34. *Ann. Rep.*, 1904, p. 60, no. 4. PLATE XVI.

The surface is divided into two fields by a plain moulding. The lower field is defined at the bottom by a plain moulding and a row of single bosses; the upper field has a band of rosettes at the top.

The lower field is decorated with six small flowering plants, which rise from the moulding at the bottom of the field; each has a double boss at the base, and on each is perched a large bird, to left, but with the head turned and looking toward the right. Alternating with these is a conventional pattern, consisting of a pointed staff with cross hatching between two shorter pointed staffs with spirals; at the base of each group of three pointed staffs is a rosette.

The main field is divided into six roughly equal spaces by six conventional patterns, made up of a large leaf surmounted by a flower, with an ear of wheat rising obliquely from the ground line on each side of the leaf.

The six figures which form the principal decoration are: —

(*a*) Female dancer in voluminous robe, treated in very graceful folds. The lower part of the body is in front view, the upper part turns toward the left, the head toward the right. In her right hand, the woman holds a triangular harp (*μάγαδις*), on which she is playing with her left hand. At the right of the figure, in the upper part of the field, *M. Peren(ni)*.

(*b*) Male dancer dressed in exomis. He moves toward the left, but the upper body is twisted about, so that the shoulders are nearly in front view and the head in profile to right, as he looks down toward the ground. The arms are raised, and each hand holds a large castanet.

(*c*) Woman dancing to right, but turning and looking down, so that she forms a pendant to (*b*). She wears a voluminous robe, girt high, and flying out on either side in graceful folds. The arms are raised above the head, with castanets in the hands. The hair is tied in a knot behind.

(*d*) Male flute-player in profile to left. He wears a short chiton and a chlamys. His left foot is firmly planted on the ground, with his right he

beats time on a large scabellum (κρουπεζα). Both arms are extended, the fingers bent as he plays. At the right of the figure, near the top of the field, *Tigrani.*

(*e*) Same as (*c*).

(*f*) Male dancer wearing short exomis. The legs are in profile to left, the upper body in full front, the head in profile to right and tilted far back. Both arms are raised above the head. The backs of the fingers are brought together, and it is this feat, apparently, at which the man is looking.

These types of small dancing figures are very common on Arretine vases of the second class: cf. nos. 68–75; *Loeb Coll.*, nos. 125 and 126, pls. v and xi (125 signed M. Perenni Tigrani); *B. J.*, xcvi, 1895, pl. v, 49; *B. M. Cat. R. P.*, L 103 (= fig. 26, p. 32) and L 104. For the inscription, cf. *C. I. L.*, xi, 6700, 450, *n.*

68. Mould for a cover. Put together from three fragments, but complete except for two small pieces. H. 3.8 cm. D. 19.6 cm. Reg. 04.35. *Ann. Rep.*, 1904, p. 60, no. 5. Plate XVI.

Beginning at the centre, the decorative patterns are: a row of bosses; a plain moulding; a row of small bosses; palm leaves alternating with small flowers on curving stems; a very narrow plain moulding; conventional laurel leaf pattern. Around the outer edge run a plain moulding and a row of bosses.

The main field is divided into six parts by elaborate ornaments made up of conventional leaves; on top of each ornament is perched a bird. The six dancing figures which fill the six spaces were apparently made with the same stamps as those of no. 67. They are as follows: —

(*a*) Same as no. 67 (*a*).
(*b*) Same as no. 67 (*d*).
(*c*) Same as no. 67 (*c*).
(*d*) Same as no. 67 (*b*).
(*e*) Same as no. 67 (*f*).
(*f*) Same as no. 67 (*c*).

Cf. the note on no. 67.

69. Mould for a cup with nearly straight sides. Unbroken. H. 9 cm. D. at top, 9.9 cm.; at bottom, 5.4 cm. Reg. 00.315. *Ann. Rep.*, 1900, p. 85, no. 4. Plate XVII.

The field is bordered at the top by a plain moulding and a conventional laurel leaf pattern, and at the bottom by two plain mouldings on which the feet of the figures rest. It is divided into five parts by pairs of vertical plain mouldings. Where these meet the two mouldings at the bottom, stalks of plants rise from the ground lines on either side. Where they cross the laurel leaf pattern at the top, loops of conventional laurel leaf pattern are attached to them by fillets. These loops pass behind the figures. The figures are in some cases of the same types as those of nos. 67 and 68, but they are all on a larger scale. The five spaces are filled as follows: —

(*a*) Female figure in profile to right. She wears an Ionic chiton and a himation, which is drawn up over the back of her head. Both arms are extended in front of her, and she is clapping her hands, as if to give the time for the dancers. In front of her is the signature *M. Peren(ni)* (from above downwards).

(*b*) Group of two female figures. The one at the right is in three-quarters front view, but her head is in profile to right. She wears a Doric chiton and a himation. The right hand is raised and touches an object (perhaps a lyre) which the woman holds with her left. The figure at the left is in front view, with her head turned to right. She wears chiton and himation and has a long veil over her hair. Her weight rests on the right leg, the left is bent at the knee and touches the ground only with the toes. Her right hand rests on her hip.

(*c*) Same as no. 67 (*f*). At the right, the signature *Tigrani* (from above downwards).

(*d*) Male dancer in exomis, running to right. Both arms are extended, but the hands appear to be empty.

(*e*) Same as no. 67 (*b*).

Cf. the note on no. 67; and for the signature, *C. I. L.*, XI, 6700, 450, *n.*

70. Nearly half of a mould for a small bowl. H. 7 cm. D. 12 cm. Reg. 98.848. *Ann. Rep.*, 1898, p. 80, no. 12.

At the top of the field, a row of bosses and a conventional laurel leaf pattern, broken by the heads of the figures; at the bottom, rough projections to indicate the ground, with plant stems rising at intervals. The

field was divided into parts by ornaments made up of conventional leaves, with a bird perched on top of each; two of these ornaments appear on the fragment. Three figures made, apparently, with the same set of stamps as the figures of no. 69, are wholly or partially preserved: —

(*a*) Same as no. 69 (*d*).

(*b*) Same as no. 67 (*b*).

(*c*) Same as no. 67 (*c*).

Cf. the note on no. 67.

71. About one third of a mould for a small bowl. Put together from two fragments. H. 7.7 cm. L. 13.7 cm. Reg. 98.847. *Ann. Rep.*, 1898, p. 79, no. 11.

At the bottom of the field, rough indications of the ground with plant stalks rising between the figures. At the top, row of bosses, naturalistic grapevine, and conventional laurel leaf pattern, broken by the figures. The figures have the same dimensions as those of nos. 69 and 70. The three which are preserved are: —

(*a*) Same as no. 67 (*a*).

(*b*) Same as no. 69 (*a*).

(*c*) Same as no. 67 (*b*).

At the extreme left, the upper right-hand corner of a tripod can be made out.

Cf. the note on no. 67.

72. Fragment of a mould for a wide, low bowl. H. 6.5 cm. L. 12.8 cm. Reg. 98.846. *Ann. Rep.*, 1898, p. 79, no. 10.

At the top, row of bosses and a conventional laurel leaf pattern. The field was divided into small spaces by single ears of wheat rising from the ground; two of these ornaments are partially preserved. Above them are bucrania to which loops of conventional laurel leaf pattern are attached by fillets; these loops pass behind the figures. At the right a third bucranium is preserved. The figures are of the same size as those of nos. 69–71, and were probably made with the same stamps. There are two nearly complete figures: —

(*a*) Same as no. 69 (*a*).

(*b*) Same as no. 67 (*f*). At the right, the first three letters of the inscription *Tigrani* (from above downwards) are preserved. At the extreme left, a small part of a third figure appears.

Cf. the note on no. 67.

73. Small fragment of a mould for a small bowl. H. 6 cm. L. 11 cm. Reg. 98.849. *Ann. Rep.*, 1898, p. 80, no. 13.

At the top, a row of bosses and a conventional laurel leaf pattern, broken by the figures. The ground does not appear to have been indicated, but a slender plant stalk rises into the field at one point.

The preserved figures are: —

(*a*) Same as no. 67 (*d*).

(*b*) Same as no. 69 (*b*).

(*c*) Same as no. 67 (*f*).

Cf. the note on no. 67.

74. Fragment of a small mould. H. 4.9 cm. L. 4.7 cm. Reg. 03.861.

At the top of the principal field, a row of bosses and a conventional laurel leaf pattern. Of the decoration only the head and the arms of a flute-player in profile to left are preserved (cf. no. 67, *d*). In front of him are plant stalks rising from the ground.

Cf. the note on no. 67.

75. Fragment of a mould for a low bowl. H. 5.6 cm. L. 6.2 cm. Reg. 98.850. *Ann. Rep.*, 1898, p. 80, no. 14.

At the top of the field, conventional laurel leaf pattern and plain moulding.

The main field was divided into smaller fields by bearded herms rising from floral ornaments. One of these is well preserved, at the right-hand side of the fragment. From the herm, loops of conventional laurel leaf pattern are suspended, as well as cymbals on long cords. At the right of the herm a bunch of grapes is preserved at the top of the field; at the left, as if perched on the loop of pattern, is a bird.

Below the bird, part of a female figure dancing to right, of the same type as no. 67 (*c*), is preserved.

Cf. the note on no. 67.

(*c*) HUNTING SCENES

Moulds

76. Nearly half of a mould for a bowl of medium size. Put together from two pieces. Considerably worn, with bits of clay still adhering to the mould in many places. H. 10 cm. D. 14 cm. Reg. 04.31. *Ann. Rep.*, 1904, p. 60, no. 9. PLATE XVII.

The lower field has a border of small leaves at the bottom. It is decorated with alternating long leaves and pointed staffs with rings. Near the base of every pointed staff a flower is added to it, and in the spaces between the leaves and the pointed staffs, near the top of the field, are single small rosettes. The principal field has at the top a conventional laurel leaf pattern, broken by one of the figures. At the bottom, the ground is indicated by a series of broad strokes, with flowers on short stems rising at intervals.

The preserved portion of the principal field is divided into two parts by a gnarled tree. At the right of this appears a huntsman rushing to the aid of a companion who is being attacked by a bear. Of the first figure, only the legs, the lower part of the torso, and the left elbow are preserved. The man wears high hunting boots, and around the left arm is wrapped a cloak, which flies out behind him in agitated folds. The bear is in profile to right, standing on his hind legs and attacking a man who has fallen to the ground. Only a part of this figure is preserved. He lies upon the ground under the bear in profile to left. With his right arm he seizes the bear by the throat, his right foot is raised and pressed against the bear's belly. Above the bear, part of the signature (*Nicep*)*hor*(*us Pere*)*nni*

is preserved. At the extreme right end of the fragment, part of the branch of a second tree appears.

At the left of the gnarled tree is a hunter running toward the left. The figure is in profile for the most part, but the shoulders are turned about so that both are visible in back view. The man wears high boots, chiton, and a chlamys which covers his left arm, and has his hair bound with a fillet. In his hands he holds a spear, with which he is thrusting toward the left. Behind him is a hunting dog, running to left, and above and at the left, a branch of a tree is visible.

Cf. *Not. Scav.*, 1884, pl. VIII, 3; *Loeb Coll.*, no. 137, pl. XI; and the note on no. 81. For the signature, cf. *C. I. L.*, XI, 6700, 444, *a*.

77. From a mould for a bowl of medium size. Made with the same dies as No. 76; less worn. H. 7 cm. L. 11.8 cm. Reg. 13.147. *Ann. Rep.*, 1913, p. 95. PLATE XXVI.

At the top of the principal field, a conventional laurel leaf pattern and a row of bosses.

In the field, about one half of the group representing two hunters and a bear is preserved. The huntsman who rushes to the aid of his companion is complete down to the knees. His right arm is raised and in his right hand he holds an axe, with which he is about to deal a blow at the bear. Over his right shoulder and his back passes a baldric. The preserved parts of the bear are the back of the head, the shoulder, and the back. Above him is the signature, *M. Perenni.* Very careful and skilful modelling throughout.

Cf. no. 76 and the note on no. 81. For the inscription, cf. *C. I. L.*, XI, 6700, 435, *b*.

78. Fragment of a mould for a large bowl with nearly straight sides. H. 7.8 cm. L. 9 cm. Reg. 98.851. *Ann. Rep.*, 1898, p. 80, no. 15. PLATE XXVI.

At the top of the principal field, a row of bosses; below it, a conventional laurel leaf pattern, broken by the figure.

One figure is completely preserved — a youthful hunter swinging an axe above his head. He is in profile to right, but his shoulders and his right leg are turned so as to be nearly in front view. His only garment is a cloak, which covers the left arm and flies out behind. Behind him (at the left) is the end of the inscription, NNI, i.e., (*Pere*)*nni*. In front of him (to the right) is a scraggy tree; the trunk and branches are all made up of short strokes with bunches of leaves at the ends of some of the branches. Beyond the tree the shoulder and the foreleg of a bear in profile to right can be made out.

Cf. *B. J.*, XCVI, 1895, pl. IV, 13 and 14; *Loeb Coll.*, no. 139, pl. XI; and the note on no. 81.

79. Fragment of a mould for a bowl with nearly straight sides. H. 7.4 cm. L. 9 cm. Reg. 98.853. *Ann. Rep.*, 1898, p. 81, no. 17. PLATE XXVI.

At the top of the principal field, row of bosses; below it, a conventional laurel leaf pattern.

The one figure which is well preserved is a youthful hunter facing right, with shoulders and left leg almost in front view, like those of the hunter on no. 78. His arms, however, are lowered, and with both hands he grasps a three-pronged spear, with which he is thrusting at a boar, whose head and forelegs only in profile to left are preserved. The hunter wears a cloak, very similar to that of the hunter on no. 78, and his hair is confined by a fillet with long ends. In front of him is a tree, behind which he has apparently taken refuge. The boar's head is skilfully rendered; below his feet is an indication of rocky ground.

The torso of this figure appears to have been made with the same stamp as the torso of the huntsman of no. 78. By the use of separate stamps for the arm and the spear, a figure of quite different appearance was produced. The necessity of blotting out part of the first impression probably accounts for the awkward arrangement of the tree and the spear. Cf. *Loeb Coll.*, no. 138, pl. XI, and the note on no. 81.

80. Fragment of a mould for a large bowl. H. 7.6 cm. L. 12 cm. Reg. 98.852. *Ann. Rep.*, 1898, p. 81, no. 16. PLATE XXVI.

At the top of the principal field, a row of bosses; below it, a conventional laurel leaf pattern.

In the main field, at the right, a lion attacks a fallen man. The man is in a sitting posture on the ground, facing left. He apparently was supporting himself with his right arm, his left is enveloped in drapery. The lion holds him by placing a paw on his shoulder, and bites his head. Beyond (at the right) part of the drapery of another figure is preserved. Behind the lion (at the left) the greater part of the figure of a hunter rushing to the aid of his comrade appears. He swings an axe above his head, and is in all respects exactly similar to the huntsman of no. 78.

The figure of which a bit of drapery is preserved at the right does not seem to have been the horseman with a short sword or dagger who is often combined with figures of the lion and his victim and the hunter with

the axe (cf. *B. M. Cat. R. P.*, L 101=fig. 25, p. 31, and Walters, II, pl. LXVI). In this combination the figure on horseback has been interpreted as Alexander, the hunter with the axe as Craterus, and the whole has been thought to reflect a bronze group by Lysippus and Leochares which was set up at Delphi by the younger Craterus (Plut., *Alex.*, 40; Pliny, *N. H.*, 34, 63 *f.*). Other supposed reflections of the bronze group are discussed by Loeschcke, *Jahrb. arch. I.*, III, 1888, pp. 189 *ff.*, pl. VII, and by Perdrizet, *J. H. S.*, XIX, 1899, pp. 273 *ff.* It may be doubted, however, whether it is justifiable to apply the names of Alexander and Craterus to the figures on the Arretine vases. On several unpublished moulds at Arezzo, these figures are variously arranged and are combined with bear-hunting and boar-hunting scenes of the types of nos. 76–79, so that it is probable that to the Arretine potters all these figures represented generalized types, not particular individuals.

81. Fragment of a mould for a large bowl, with nearly straight sides and outward-curving lip. H. 12 cm. L. 9 cm. Reg. 98.854. *Ann. Rep.*, 1898, p. 81, no. 18. PLATE XXVII.

The lip is set off from the principal field by two plain mouldings, and decorated with an elaborate wreath, in which ivy leaves and berries and tendrils, laurel leaves, and several different fruits and flowers appear. Near the top of the principal field is a conventional laurel leaf pattern.

One figure is almost completely preserved — a youthful hunter on horseback, in profile to right. The horse is finely modelled, as he is pulled up by the rider. Bridle and breast band are carefully indicated, as well as an animal's skin which served as a saddle-cloth on the horse's back. The rider wears a short chiton and has on his head a small petasos. His left hand is lowered, grasping the reins; his right is raised and holds a short spear, which he is about to throw. Below, just in front of the horse's fore-feet, the right arm and knee and part of the right shoulder and the head of a fallen man can be made out. Above, near the top of the field, is the inscription, evidently part of the signature *M. Perenni Tigrani.*

Cf. *B. J.*, XCVI, 1895, pl. IV, 16. The different types which were combined to form hunting scenes are briefly discussed by Dragendorff, *B. J.*,

XCVI, 1895, pp. 73–75, and CIII, 1898, p. 89, note 3. In the former article, he placed vases of this sort in Class I, but in the latter, he placed them in Class II. In view of the neglect of the principle of isocephalism which they show and the emphasis on the background, especially in the boar-hunting scenes, his later opinion is to be preferred. Walters, also, although he mentions hunting scenes in Class I (*History of Ancient Pottery*, II, p. 492; *B. M. Cat. R. P.*, p. xx), places some of them, at least, in Class II (*B. M. Cat. R. P.*, p. xxi). The purely decorative feeling of the potters is well shown by fragments in Arezzo, on which kalathiskos dancers are combined with boars, and by a fragmentary vase found on the Esquiline Hill, on which figures of Apollo and Artemis appear in combination with hunting scenes (*Bull. Comm.*, I, 1872–73, p. 308, no. 138).

(*d*) CHARIOT SCENES

Moulds

82. Fragment of a mould for a large bowl. H. 10.2 cm. L. 13.8 cm. Reg. 98.874. *Ann. Rep.*, 1898, p. 86, no. 38. PLATE XXVII.

The lower field was decorated with alternating conventional leaves and groups of flowers on long stems, but only a part of one leaf and two flowers are preserved. On either side of the leaf is a group of three bosses. The upper field is bordered at the top by a row of bosses and a band of conventional laurel leaf pattern; at the bottom it is set off from the lower field only by the ground lines below the principal figures.

The subject was a race of two-horse chariots driven by Cupids. One biga is almost completely preserved. The horses are modelled with considerable care, galloping to the right. Girths, breast bands, bridles, and reins are summarily indicated. Below the horses three plant stalks rise from the ground. The chariot has a large wheel with eight spokes and a low box on which is a rather sketchy scroll pattern. In the box stands a Cupid, leaning forward with knees bent. His left hand is extended, holding the reins, his right is drawn back and holds a short whip by the middle. Around his neck is fastened a chlamys, which blows out behind. At the left, the head and the forelegs of one of the horses of a second biga appear.

Cf. the note on no. 87.

83. Fragment of a mould with groups similar to those of no. 82, but made with smaller and less carefully modelled stamps. H. 7.5 cm. L. 8.1 cm. Reg. 98.873. *Ann. Rep.*, 1898, p. 86, no. 37. PLATE XXVII.

At the top of the principal field, a row of bosses and a conventional laurel leaf pattern; at the bottom, indication of the ground, with plant stalks springing from it.

The greater part of one biga is preserved. The horses, galloping to right, show little modelling of details, but the girth, the breast band (decorated with knobs), and the bridle of the nearer horse are carefully indicated. The chariot has a six-spoked wheel, the front of the box is decorated with a palmette. The Cupid leans far back, and gazes upward. Both his hands are extended in front of him, grasping reins and whip. The reins are very badly rendered by four broad wavy lines, carelessly drawn.

Cf. the note on no. 87.

84. Small fragment of a mould for a low bowl, decorated with groups similar to that of no. 83, but on a still smaller scale. H. 4.5 cm. L. 9.5 cm. Reg. 98.872. *Ann. Rep.*, 1898, p. 86, no. 36.

At the top of the field, a row of bosses and a tongue pattern.

Parts of two bigas galloping to the right are preserved. Of the first only the hind legs of the horses, the six-spoked wheel of the chariot, a small part of the pole and the box, and part of the drapery of the driver are preserved. Of the second, most of the horses, the head, shoulders, arms, and part of the wings of the driver appear; he leans far forward, grasping the reins in his extended hands. Above the horses, the inscription

Philer(os) C. Telli.

Cf. the note on no. 87; and for the inscription, *C. I. L.*, XI, 6700, 669, *b* (where, however, C. TELLI stands above PHIER).

Vases

85. Fragment of a low bowl, with design similar to that of no. 84 (the mould from which it was made might have been produced with the same stamps that were used for no. 84). H. 7.1 cm. L. 6.8 cm. Reg. 98.875. *Ann. Rep.*, 1898, p. 87, no. 39.

At the top of the field, a trace of a tongue pattern, at the bottom two plain mouldings.

Of the single biga which is partially preserved, the foreparts of the horses are lost. The chariot and the driver, however, are complete. The chariot has a very low box, the Cupid stands with knees bent, leaning forward. He wears a long robe, which flies out behind. Behind the chariot are three tapering metæ decorated with very simple designs. The one which is completely preserved is surmounted by a pine cone.

Cf. the note on no. 87.

86. Fragment of a low bowl, with figures of the same dimensions as those of no. 85. H. 6.1 cm. L. 5.6 cm. Reg. 98.805. *Ann. Rep.*, 1898, p. 87, no. 40. PLATE XXIX.

At the top of the field, part of a tongue pattern; at the bottom, indication of the ground, with plant stalks rising from it.

The horses of one biga, with the arms and part of the head of the driver, are preserved. In front of the horses, a meta like those on no. 85 is completely preserved.

Cf. the note on no. 87.

87. Small fragment of a similar bowl. H. 4.7 cm. L. 4 cm. Reg. 98.806. *Ann. Rep.*, 1898, p. 87, no. 41.

Below the principal field, two plain mouldings. The horses of one biga are almost completely preserved. In front of them, parts of the wheel of a chariot and the flying drapery of the driver appear.

Cf. Fabroni, pl. III, 7; *Loeb Coll.*, nos. 143–149, pls. XI and XVII. The subject — a chariot race in which the drivers are Cupids, often with metæ and other paraphernalia to suggest the Roman circus — is frequently found on other classes of monuments, notably on small sarcophagi intended for children; cf. Amelung, *Die Sculpturen des Vatikanischen Museums*, I, pl. 32, no. 8, and pl. 65, no. 456. On the mural reliefs, though the races in the circus are represented in forms that sometimes suggest the Arretine designs, the type with Cupids as drivers does not occur; cf. von Rohden-Winnefeld, pp. 138 *f.*

(*e*) CUPIDS WITH FESTOONS

Moulds

88. Unbroken mould for a bowl of medium size. H. 8.7 cm. D. 16.7 cm. Reg. 04.28. *Ann. Rep.*, 1904, p. 61, no. 13. PLATE XVIII.

The lower field is set off from the main field by a row of bosses. It is bordered below by a band of conventional laurel leaf pattern, and decorated with thirteen flowers, pointing downwards. The main field has a band of rosettes at the top.

The main field is divided into three parts by three exactly similar Cupids moving toward the right. Each has the legs in profile, the upper body turned so as to show both shoulders, the head almost in front view, but turned slightly, so that the gaze is directed downwards and toward the left. Only the left wing is visible, the left arm is raised and the hand grasps the handle of an amphora, which rests on the left shoulder; the right arm is thrown out behind. Over the arms a small, shawl-like robe is summarily indicated. The spaces between the Cupids are filled with heavy festoons of grapevine, naturalistically rendered.

Below each of the Cupids is a patera, decorated by a rosette, and above the centre of each festoon is a tragic mask in profile to right, suspended from the band of rosettes at the top of the field.

Above the festoon at one point, the inscription *Eros*, and directly opposite *Rasin*(*i*).

Cupids with festoons form one of the favorite subjects of the Arretine potters; cf. Fabroni, pl. I, 6; *Loeb Coll.*, no. 306, pl. VIII. They occur frequently on other classes of Roman monuments: cf. for marble reliefs, the series of slabs in the Gabinetto delle Maschere in the Vatican (Amelung, *Sculpturen des Vatikanischen Museums*, II, p. 679, no. 426*a*, pl. 78, and other pieces on the following pages and plates); for sarcophagi, Robert, *Die antiken Sarkophag-Reliefs*, II, pl. LI, LX, and III, pl. LXIII, and Altmann, *Architectur und Ornamentik der antiken Sarkophage*, pp. 74 *ff.*; for mural reliefs, von Rohden-Winnefeld, pp. 187–189, pl. LIX and CXXIV, 1. The slave's name Eros, so far as I am aware, has not been noted before for the factory of Rasinius. For the form of the signature Eros, cf. *C. I. L.*, XI, 6700, 278, *b;* for the form of the signature Rasin(i), *ibid.*, 6700, 520, *a*.

89. Unbroken mould for a bowl of medium size. H. 8.5 cm. D. 16.4 cm. Reg. 04.27. *Ann. Rep.*, 1904, p. 61, no. 14. PLATE XVIII.

The lower field, which is undecorated, is set off from the main field by a band of large rosettes, and bordered below by a conventional laurel leaf pattern, with berries indicated by small bosses. The principal field is decorated at the top with a vine between rows of bosses. The vine is made up of bunches of grapes, with grape leaves below and ivy leaves above them.

The principal field is divided into three parts by Cupids, exactly similar in all respects to those of no. 88. Between them are festoons of conventional laurel leaf pattern, to which are attached long pendants (in two cases, eight, in one case, nine), which imitate metal work. Above each festoon is a large mask representing a satyr in front view, from which a long fillet extends into the field on either side.

Cf. the note on no. 88.

Vases

90. Fragment of a large bowl with nearly straight sides. H. 8.3 cm. L. 9.1 cm. Reg. 98.826. *Ann. Rep.*, 1898, p. 89, no. 61. PLATE XXX.

At the top, a small part of the lip, with hatching at the base, is preserved. The principal field is bordered at the top by small bosses (a single boss alternating with pairs of bosses placed one above the other), and at the bottom by a band of four-petalled roses.

The principal field was divided into parts by large conventional ornaments, one of which is largely preserved (at the right-hand side of the fragment). It consists of a twisted pillar on a low base, surmounted by a knotted lion's skin and a triangular ornament with five ribs. This triangular ornament has a four-petalled rose at the top and, on either side, the forepart of a prancing horse (only the horse at the left is completely preserved). Above is the signature *P. Cornel(i)*. To the horses' heads elaborate festoons of fruit and flowers were attached by simple fillets. One of these festoons is largely preserved; it resembles closely the festoons of nos. 115 and 116. At the centre of the festoon is a Cupid, who seems to be holding it up. He is in profile to right, with his upper body bent backwards as if he were holding a heavy weight.

Cf. the note on no. 88; and for the inscription, *C. I. L.*, XI, 6700, 204, *ee.*

(*f*) MISCELLANEOUS FIGURE SUBJECTS

Moulds

91. Unbroken mould for a bowl of medium size. H. 8.9 cm. D. 17.8 cm. Reg. 04.30. *Ann. Rep.*, 1904, p. 61, no. 18. PLATE XIX.

A narrow lower field is set off from the principal field by a plain moulding and bounded at the bottom by a row of bosses and a plain moulding. It is decorated with a conventional laurel leaf pattern.

The principal field is bordered at the top by a rope pattern and a garland of fruits and flowers. It is divided into three parts by large twisted pillars, with bases and capitals. Above the capital, in all three cases, is a large disc, decorated with small pointed leaves. From each disc a waving fillet extends into the field. To the capital of each pillar a festoon of leaves and fruits is attached by a cord on each side, so that the festoons fill the three parts of the field. The festoons were all impressed in the mould with a single short stamp and the spaces between the separate sections are filled in several cases by a small bee. At the centre, each festoon is broken by a large female figure in profile to left. The woman has the right foot slightly raised. Her arms are extended and in her right hand she holds a fruit (apple? pomegranate?), which she appears to have taken from the garland at the top of the field. She wears a Doric chiton, a himation, and bracelets, and has her hair bound with a fillet. In front of one of these figures, near the top of the field, is the inscription *Primus*, and exactly opposite is the second inscription, *P. Corneli.*

For the inscription Primus, cf. *C. I. L.*, XI, 6700, 244, *a;* for the inscription P. Corneli, *C. I. L.*, XI, 6700, 204, *ee.*

92. Almost one half of a mould for a bowl of medium size. H. 9 cm. D. 17.3 cm. Reg. 98.869. *Ann. Rep.*, 1898, p. 85, no. 33. PLATE XIX.

The field is bordered at the top by a row of bosses and a tongue pattern, at the bottom, by two plain mouldings.

At the right of the centre of the fragment stands a herm of Dionysus, in profile to left, on a high base. The herm has the form of a pillar with head and arms. It is draped in chiton and himation. The head is bearded. The left arm hangs by the side, the right is raised and grasps a long, knotted

staff. The high base is decorated with two cross-hatched bands which form diagonals; at the point where they intersect is a boss. Under the base, rocky ground is indicated.

At the left of the herm, the first figure is a woman facing left. Her legs are in profile, but her upper body is turned so that the shoulders are in front view, the head in three quarters. She wears a long, sleeved chiton, and a himation, caught up by a girdle at the waist. Her hair is confined by a veil. Her left hand is raised and holds a flat plate, her right is lowered and extended toward the next figure. This is also a woman. She is in profile to right, bending forward and grasping with her right hand the bristles of a pig, which pulls away toward the right. This woman wears a sleeveless chiton and a himation which is wound about her waist. Her raised left hand holds a flat plate, above which three lumps suggest offerings. Above the heads of the two women is the signature *C. Telli.* At each corner of the tablet which bears the inscription is a double boss.

Behind the woman with the pig (to the left), part of the figure of a bearded satyr is preserved. His upper body is nude, but part of a loin cloth, knotted at the waist, is preserved. His arms are raised, and in his hands is a double flute (one pipe curving upward at the end), which he is playing. Except for traces of a beard, the head is destroyed.

At the extreme right-hand side of the fragment, behind the herm of Dionysus, the upper part of the figure of a child in front view and the head of an adult figure facing left appear.

The subject appears to be a sacrifice to Dionysus, but so long as the rest of the composition is unknown, it is impossible to determine whether this was the subject of the whole; cf. *Loeb Coll.*, no. 172, pl. XVIII. For the inscription, cf. *C. I. L.*, XI, 6700, 660, *a.*

93. From a mould for a large bowl. H. 9.5 cm. L. 9 cm. Reg. 13.150. *Ann. Rep.*, 1913, p. 95. PLATE XXVII.

At the top of the field, a plain moulding, a band of eggs, and a conventional laurel leaf pattern (the last two broken by the head of the figure); at the bottom, part of a band of conventionalized flowering plants.

In the field a battlemented tower, pierced by an arched gateway, is almost completely preserved. From the top of the tower a woman leans out

towards the right, with both arms extended. Her hands are closed, but apparently hold nothing, unless a small lump above the right hand is meant to represent some object. She wears a close-fitting, sleeved chiton and has her hair confined by a net. In front of her, part of a loop of conventional laurel leaf pattern appears, and behind her the signature *A. Ter(enti)*.

A fragment described by Dragendorff (*B. J.*, XCVI, 1895, p. 79) as showing "perspectivisch einen von Zinnen bekrönten Thurm aus grossen Quadern erbaut" probably came from a similar representation. The subject may have been the story of Hero and Leander. The figure leaning from the tower certainly presents a striking similarity to the figure of Hero on coins of Sestos and Abydos (cf. for Sestos, *B. M. Cat. Coins*, Thrace, p. 200, no. 18; for Abydos, *ibid.*, Troas, p. 7, no. 60, pl. III, 2), on contorniates (cf. Cohen, *Monnaies frappées sous l'Empire romain*, VIII, p. 297, no. 198), and on gems (cf. King, *Antique Gems and Rings*, II, p. 78, no. 9, pl. II, 9). In these examples, Hero leans from her tower, holding a lamp, Leander swims towards her through the waves of the Hellespont; both figures are sometimes identified by inscriptions, so that there can be no doubt of the interpretation. For the inscription, cf. *C. I. L.*, XI, 6700, 671, *c*.

Vases

94. Fragment of a large bowl. H. 7.8 cm. L. 9.1 cm. Reg. 88.597. Robinson, *Cat.* no. 588. PLATE XXX.

At the top of the fragment a small part of the rim, with hatching at the bottom, is preserved. At the top of the principal field is a row of bosses and an egg and dart.

At the centre of the fragment, in the main field, is a large ornament which resembles a knotted fillet, with a pendant attached to it; below this is a single boss. To this ornament are attached loops of conventional laurel leaf pattern, which are broken by the figures. Of these two are partly preserved. At the left is a nude male figure. The body is in front view, but the head is turned so that it is in profile to left. The right hand grasps a spear, the left is lowered and rests on the rim of a shield, which stands on the ground, and has hatching on the rim and a boss at the centre. At the

right is a bearded man in profile to left, gazing at the young warrior. He is seated and leans forward, resting his elbows on his thighs. Over the left arm is a bit of drapery. Still farther to the right, an indeterminate object.

Cf. *Loeb Coll.*, no. 102, pl. XVI.

95. Fragment of a large bowl. H. 7.6 cm. L. 6.8 cm. Reg. 03.862.

At the top, a small part of the lip, with a plain moulding at the bottom, is preserved. At the top of the principal field, a row of small bosses.

A large part of the main field is occupied by an elaborate acanthus scroll, which evidently rose from the ground line. Near the lower end of the scroll, a large poppy head is attached to it on the right. At the left of the scroll is a large double rosette, with a conventional laurel leaf pattern running from it towards the top and the bottom of the field, and beyond this, part of a second acanthus scroll is visible. Above the first scroll is the forepart of a dog, emerging from a wreath of acanthus leaves, and at the right of the scroll, part of the figure of a female dancer is visible. She is in profile to left, and has her right arm bent at the elbow; the hand doubtless rested on the breast.

96. Small fragment of a large bowl, put together from two pieces. H. 5.3 cm. L. 6.1 cm. Reg. 88.602. Robinson, *Cat.* no. 596.

At the top of the principal field, hatching and an indeterminate pattern; at the bottom, groups of bosses forming a rosette pattern and a plain moulding.

Of the figures, only the hind quarters of a horse in profile to left and the right forearm and the left knee of a man who appears to be in pursuit of him are preserved.

(*g*) ANIMALS

Vases

97. Fragment of a large bowl with nearly straight sides. H. 6.6 cm. L. 5.9 cm. Reg. 88.599. Robinson, *Cat.* no. 600. PLATE XXX.

At the bottom of the main field, part of a band of rosettes and two plain mouldings.

In the main field, a stag, seated on his haunches to right, raises his left foreleg at a dog, which is barking at him. Only the head and neck and one foreleg of the dog are preserved. Under the feet of both animals rough projections suggest rocky ground.

Cf. *Loeb Coll.*, no. 207, pl. XII (in the text, p. 105, the stag is incorrectly called an ass).

98. Small fragment of a bowl. H. 2.9 cm. L. 5.7 cm. Reg. 88.607. Robinson, *Cat.* no. 592. PLATE XXX.

Of the decoration, nothing is preserved except the figure of a boar, seated on its haunches, in profile to right. The modelling is careful.

On a silver bowl from Bosco Reale (*Mon. Piot*, v, 1899, pp. 79–81, pl. XV), a very similar squatting boar appears.

(*h*) STATUETTES

Moulds

99. Unbroken mould for a small bowl. H. 5.6 cm. D. 11.5 cm. Reg. 98.812. *Ann. Rep.*, 1898, p. 88, no. 47. PLATE XX.

At top and bottom the field is bordered by a row of bosses and a plain moulding. Near the top is a conventional laurel leaf pattern, broken at intervals by the figures.

The field is divided into six triangular spaces by six pairs of plain mouldings, which run obliquely from the laurel leaf pattern to the moulding at the bottom. The points where they meet are marked by large bosses with cross hatching. Three of the six spaces are decorated with a figure of the youthful Dionysus. He stands on a large flower, from each outer corner of which rises an ear of wheat on a curving stem. The Dionysus is in front view, with right leg firm and left leg placed to one side. He wears a chiton which reaches only to the knees, and high boots. His left hand is raised and rests on a long sceptre, his right is lowered and holds a bunch of grapes. In the other three spaces is a small herm of the bearded Dionysus in profile to left, draped in a long robe. The left hand rests on the hip, the right is extended and holds an indeterminate object.

Cf. Fabroni, pl. II, 3; *Loeb Coll.*, nos. 220 and 221, pl. XX.

100. Fragment of a mould for a small bowl. H. 4 cm. L. 5 cm. Reg. 98.825. *Ann. Rep.*, 1898, p. 89, no. 60.

At the top of the field, a row of bosses and a conventional laurel leaf pattern.

Of the decoration only a small part has been preserved; at the left of the fragment, part of an acanthus ornament, surmounted by a bell-shaped flower and a small, kneeling satyr in profile to left, holding a cornucopia on his bent left arm; at the right, a rose and a bud from a second scroll.

For the kneeling satyr, cf. *Loeb Coll.*, no. 1, pl. I; no. 217, pl. XII; and no. 222, pl. XXI.

Vases

101. Fragment of a large bowl. H. 7.8 cm. L. 12.8 cm. Reg. 88.595. Robinson, *Cat.* no. 603.

The lower field is divided from the main field by a band of large rosettes, and bordered below by a conventional laurel leaf pattern. It is decorated with alternating ears of wheat and large scrolls. The scrolls resemble a pair of Ionic volutes; inside of each is a conventional leaf.

In the principal field is a small Cupid standing in profile to right, on a flower. From the flower, scrolls rise obliquely into the field. At the right, the bottom of an elaborate pattern is preserved. It begins with a small vase, flanked on either side by a pointed staff with spirals, rising obliquely into the field; above the vase is a bell-shaped flower, and above this the beginning of an acanthus leaf can be made out. At the left of the Cupid, part of a similar ornament is visible.

(*i*) MASKS, HEADS, BUCRANIA, PAIRS OF ANIMALS, ETC.

Moulds

102. Mould for a large bowl. Put together from three fragments, but complete except for one small triangular piece and chipping about the foot. H. 13.2 cm. D. 23 cm. Reg. 00.317. *Ann. Rep.*, 1900, p. 84, no. 2. PLATE XXI.

The lower field is set off from the principal field by two plain mouldings and a rope pattern, and bordered below by two plain mouldings and a row

of bosses. It is decorated with thirteen large rosettes. The principal field has at the top a row of bosses and an egg and dart moulding, and just below the latter, a band of conventional laurel leaf pattern.

The main field is divided into four parts by large crossed thyrsi, which end below in small knobs, to which large cross-hatched bosses or pine cones are attached. Where the thyrsi cross they are fastened together by large knotted fillets, and from the points of intersection a branch of grapevine, with two leaves, a bunch of grapes, and long tendrils is suspended. In the field above the point of intersection, there is in each case a large, six-petalled flower.

In the four fields thus set off, the scheme of the decoration is in all cases the same, though there are differences in detail. In each field a loop of conventional laurel leaf pattern runs from thyrsus to thyrsus, the ends being attached near the tops of the thyrsi by cords which end in large tassels, and from each of these loops of pattern nine long pendants with cross hatching are suspended. The space above the loops of pattern is filled in each case by a large mask; two represent bearded satyrs and two very youthful satyrs. The modelling in all cases is extremely careful. The bearded satyrs are bald, with wreaths of ivy leaves and berries bound about the brows; the youthful satyrs have similar wreaths, partially concealed by large leaves or kerchiefs, and, below the chins, large necklaces or garlands. At opposite points, near the top of the field, are the signatures, *Quartio* and *Rasin(i)*.

For a similar scheme of ornamentation, cf. *Loeb Coll.*, no. 223, pl. VII (signed by Certus as slave of Rasinius); and for exact replicas of the two types of masks, *ibid.*, nos. 248 and 265, pl. XX. For the inscription, cf. *C. I. L.*, XI, 6700, 545.

103. Mould for a bowl of medium size. Put together from four pieces, but complete except for chipping at the edges of the breaks. H. 10 cm. D. 21 cm. Reg. 04.25. *Ann. Rep.*, 1904, p. 61, no. 16.

The decoration is made up of the same elements as that of no. 102, and was produced with the same stamps.

At the bottom is a very narrow lower field, bordered below by a plain moulding and above by a plain moulding and a conventional laurel leaf

pattern, and decorated with rosettes and palmettes laid on their sides. At the top of the principal field is a pattern of pairs of ivy leaves alternating with single grape leaves, bordered below by a plain moulding and above by a row of bosses.

The principal field is divided into four parts by pairs of crossed thyrsi, connected by loops of conventional laurel leaf pattern. The loops are attached near the tops of the thyrsi by cords which end in large tassels, and from each loop hang leaf-shaped pendants with cross hatching (in two cases five, in one case six, in one case seven). Above these in every case are two bell-shaped flowers, attached by curving stems to the moulding at the top of the field; and between these is a disc decorated with small, overlapping leaves and surrounded by groups of three bosses (berries?) on short, straight stems. Where the thyrsi cross they are fastened by large knotted fillets, and from these points of intersection, a branch of grapevine with two leaves, a bunch of grapes, and long tendrils is suspended.

In the four fields thus distinguished are large masks (two bearded satyrs and two youthful satyrs) exactly similar in all details to those on no. 102. Above each head a loop of conventional laurel leaf pattern connects the points of the thyrsi on either side; below each of the two youthful satyrs is a rosette.

Cf. the note on no. 102.

104. Mould for a large bowl. Unbroken. H. 9.3 cm. D. 19 cm. Reg. 98.807. *Ann. Rep.*, 1898, p. 87, no. 42. PLATE XX.

The decorative patterns at the bottom are: plain moulding, band of rosettes, plain moulding, frieze of notched leaves alternating with flowers (or seed pods) on curving stems, plain moulding. Above the main field: band of alternating eggs and pointed staffs with spirals, above which, row of bosses.

In the main field are four masks of satyrs, crowned with ivy leaves and berries. Between these are garlands of ivy leaves, grape leaves, and bunches of grapes. From the points where the garlands are attached to the masks hang single flowers (or seed pods) on long curving stems. Above the garlands, at exactly opposite points, the signatures *Bargathi* and *Perenni*.

For the inscription Perenni, cf. *C. I. L.*, XI, 6700, 435, *g*, *h*; and for Bargates as slave of Perennius, *ibid.*, 6700, 451 (none of the forms there recorded is exactly like that of no. 104).

105. Part of a mould for a large bowl. H. 11.5 cm. L. 17.1 cm. Reg. 04.26. *Ann. Rep.*, 1904, p. 61, no. 17.

The decoration is similar to that of nos. 102 and 103, and many of the same stamps were employed.

Of the patterns below the main field, several are partially preserved. From the bottom up, they are as follows: frieze of notched leaves alternating with seed pods on curving stems, plain moulding, band of double rosettes, band of cross-hatched bosses. Above the main field: row of bosses, band of laurel leaves and berries, pair of plain mouldings.

As in nos. 102 and 103, the main field was divided into four parts by crossed thyrsi. The tops of these are here connected by loops of conventional laurel leaf pattern, from which hang long pendants, with knobs at the ends and vertical ribs as a decoration for the lower half. The one group that is completely preserved consists of seven pendants. Above in the field is a large rosette. Where the thyrsi cross they are fastened together by a large knotted fillet, with a spray of grapevine below. Of the four fields defined by the thyrsi only two are preserved; in one is a mask of a bearded satyr, in the other a mask of a youthful satyr; so that the scheme of decoration evidently was the same as that of nos. 102 and 103. Above each mask, a loop of conventional laurel leaf pattern connects the tops of the adjacent thyrsi.

Cf. the note on no. 102.

106. Fragment of a mould for a large bowl. H. 9 cm. L. 6.5 cm. Reg. 98.808. *Ann. Rep.*, 1898, p. 87, no. 43. PLATE XXVII.

Above the main field, a tongue pattern and a row of bosses. In the field, a mask of a bearded satyr crowned with ivy leaves and berries is almost completely preserved. The type resembles the bearded masks of nos. 102, 103, and 105, but is on a larger scale and more carefully modelled. Above, the signature *Atticus*.

Atticus was a slave of L. Annius; cf. *C. I. L.*, II, 4970, 67; XI, 6700, 65.

107. Fragment of a mould for a bowl of medium size. H. 6.8 cm. L. 7.3 cm. Reg. 98.809. *Ann. Rep.*, 1898, p. 87, no. 44.

The main field was defined below by a pair of plain mouldings. Of its decoration, the lower part of the mask of a bearded satyr, a small portion of a wreath of ivy leaves, and at the right a small flower-pot are preserved.

108. Fragment of a mould for a low bowl. H. 6.5 cm. L. 7 cm. Reg. 98.810. *Ann. Rep.*, 1898, p. 87, no. 45. PLATE XXVII.

At the top of the main field, a tongue pattern and a row of bosses. In the field, bordered above and below by a row of double bosses, is a comic mask wreathed with ivy leaves and berries, at either side of which part of a festoon is preserved. Of the elements of which the festoon is composed, only acorns can be made out with certainty.

109. Fragment of a mould for a bowl of medium size. H. 5.9 cm. L. 7.5 cm. Reg. 03.860.

At the top of the principal field, a tongue pattern and a row of bosses. In the field, at the left, is a tall, slender crater on a high foot (lower part of body ribbed, upper part decorated with a narrow band of ornament about centre; on lip, vertical grooves). From this a spray of leaves and fruits rose obliquely into the field at either side. The component parts are not very clear; little can be made out except pine cones and an acorn. Between these sprays is a disc with cross-hatching. At the right, part of another spray rises obliquely, no doubt from a similar crater. At the point where this spray comes close to the spray which rises from the left, the two are separated by a small disc, decorated with seven small rings, and from this, on a knotted fillet, hangs a mask of a youthful satyr. In the upper part of the field, at the right, the signature *Philer(os)*.

The slave's name Phileros occurs with the names of at least four different potters: C. Annius (*C. I. L.*, XI, 6700, 53); P. Cornelius (*C. I. L.*, XI, 6700, 239); Memmius (*C. I. L.*, XI, 6700, 383); and C. Tellius (*C. I. L.*, XI, 6700, 669).

110. Fragment of a mould for a large bowl. H. 7.3 cm. L. 7.7 cm. Reg. 98.815. *Ann. Rep.*, 1898, p. 88, no. 50.

At the top of the principal field, a row of bosses, egg and dart, and a plain moulding.

In the field are slight traces of two masks of satyrs. Between them is a large inverted palmette with incurving leaves. Above are two scrolls ending in spirals (suggestive of two pairs of Ionic volutes), between which is a pine cone. Inside the scrolls, in one case part of a rosette, in the other a disc decorated with overlapping pointed leaves.

111. Mould for a shallow bowl or cup. Unbroken. H. 5.4 cm. D. 14.3 cm. Reg. 04.36. *Ann. Rep.*, 1904, p. 60, no. 6. PLATE XXII.

The single field for decoration is bordered below by a row of bosses and above by a row of bosses and a plain moulding. It is divided into four parts by small bucrania, each of which has a large fillet attached at each side. The bucrania are connected by conventional laurel leaf patterns, which run horizontally, and by elaborate festoons of fruit and flowers, naturalistic in effect, but so summarily modelled that the component parts cannot be surely determined. Acorns are the only forms that can be named. Each festoon was produced by repeating a small stamp six times. Above the centre of each festoon is a bird holding a flower in its bill. There are two types of birds which alternate. Between the festoon and the laurel leaf pattern, at exactly opposite points, are the signatures *M. Peren(ni)* and *Tigrani.*

For a similar scheme of decoration, cf. *Loeb Coll.*, no. 224, pl. XII. Festoons attached to ox-skulls form a favorite device in the art of the Early Imperial period: cf. Petersen, *Ara Pacis Augustæ*, pp. 38–48, figs. 23–25, and pl. II; Altmann, *Architectur und Ornamentik der antiken Sarkophage*, pp. 66 *ff.*; *Die römischen Grabaltäre der Kaiserzeit*, pp. 59 *ff.* For the inscription, cf. *C. I. L.*, XI, 6700, 450, *n.*

112. Mould for a small cup with flaring lip. Unbroken. H. 4.9 cm. D. 8.4 cm. Reg. 04.37. *Ann. Rep.*, 1904, p. 61, no. 19.

The lower part is undecorated. Above, a narrow field is bordered below by a band of conventional laurel leaf pattern and a plain moulding and above by a plain moulding, a band of separate flowers pointing upwards, and a row of bosses. The field is divided into four parts by small bucrania,

and the space between each pair of bucrania is filled by a very simple festoon, consisting in each case of a bunch of grapes and a grape leaf between single ivy leaves with tendrils.

Cf. the note on no. 111.

113. Fragment of a mould for a large bowl. H. 7.4 cm. L. 15 cm. Reg. 98.819. *Ann. Rep.*, 1898, p. 89, no. 54. PLATE XXVII.

At the top of the main field, a row of bosses. The decoration consisted of a series of lions' skins displayed, as if they were attached at top and bottom to cords passing horizontally around the vase. One is almost completely preserved; it shows the legs of the skin tied in simple knots and the tail tied in an elaborate bowknot. At the left, part of a similar displayed skin is preserved. Between the two is a pointed staff with spirals, above which is the signature *Antiochus*.

For the motive of the displayed lion's skin, cf. Fabroni, pl. VI, 9; *Loeb Coll.*, nos. 130, 244, 245, 279–304 (two of these with the signature of P. Cornelius, one with that of Primus, a slave of P. Cornelius), and especially *Loeb Coll.*, no. 223, pl. VII (signed by Certus, slave of Rasinius). Similar motives appear on two silver canthari from Hildesheim (Pernice and Winter, *Der Hildesheimer Silberfund*, pls. XI and XII). Antiochus was a slave of P. Cornelius; cf. *C. I. L.*, XI, 6700, 209, *c*, and XV, 4987, *d*.

Vases

114. Fragment of a small bowl. H. 4 cm. L. 4.6 cm. Reg. 88.606. Robinson, *Cat.* no. 590.

At the top of the main field, a conventional laurel leaf pattern and a row of bosses. In the field, two masks of bearded Sileni, one framed by a wreath of conventional leaves, are almost completely preserved.

(*j*) NATURALISTIC PLANT FORMS

Moulds

115. Mould for a large bowl. Unbroken. H. 10.3 cm. D. 20 cm. Reg. 00.314. *Ann. Rep.*, 1900, p. 84, no. 3. PLATE XXII and Fig. 2, p. 12.

The surface is divided into two fields by a band of rosettes, and a similar

band decorates the upper field at the top. The lower field is bordered at the bottom by two plain mouldings and a row of bosses, and below this are three other patterns, which run around the mould, namely, a conventional laurel leaf pattern, a row of bosses, and a plain moulding. The lower field is occupied by a spray of naturalistic ivy, with leaves, berries, and tendrils worked out with very great care.

In the upper field, the decoration consists of an elaborate festoon, with many supplementary figures. The festoon was produced with one small stamp, which was impressed in the mould fifteen times, though one impression (evidently the last) did not give the whole pattern owing to lack of space. The pattern is made up of fruits and flowers and leaves; the quince, the acorn, and the pine cone can be recognized, the other parts are less distinctly characterized. At the points where the separate sections met, a small space was left in every case, and these spaces were filled by small figures of bees and birds. There are two types of bees, one smaller than the other, and three types of birds.

Above the garland, at two points almost exactly opposite each other, are the inscriptions *Pantagatus* and *Rasin*(*i*), the latter placed bottom up. Beginning at the right of the inscription Pantagatus, the supplementary figures above the garland are as follows: —

(*a*) Long-tailed bird (daw?) with neck outstretched, in profile to right.

(*b*) Bee flying to left.

(*c*) Daw(?), same type as (*a*).

(*d*) Lizard to right.

(*e*) Bee, same type as (*b*).

After the inscription Rasin(i):

(*f*) Daw(?) in profile to left.

(*g*) Daw(?), same type as (*a*).

(*h*) Bee flying to right, same type as (*b*).

(*i*) Daw(?), same type as (*f*).

Below the garland, directly below the signature Pantagatus:

(*j*) Small Cupid seated in profile to left.

Then to the right:

(*k*) Bee flying to right, same type as (*b*).

(*l*) Lizard to right, same type as (*d*).

(*m*) Bee flying to right, same type as (*b*).
(*n*) Cupid, same type as (*j*).
(*o*) Daw(?), same type as (*a*).
(*p*) Lizard to left, same type as (*d*).
(*q*) Bee flying to right, same type as (*b*).
(*r*) Bird in profile to right with head turned upwards.
(*s*) Cupid, same type as (*j*).
(*t*) Lizard to right, same type as (*d*).
(*u*) Daw(?), same type as (*a*).
Cf. the note on no. 116.

116. Mould for a bowl of medium size. Put together from two pieces, but only slightly injured at the edges of the break. H. 8.6 cm. D. 16.4 cm. Reg. 04.29. *Ann. Rep.*, 1904, p. 61, no. 15.

A narrow lower field is set off by a plain moulding at top and bottom and decorated with a band of large rosettes. The main field is bordered at the top by a tongue and dart pattern.

The main field is divided into three parts by small comic masks, each framed in a border of rose petals. On either side of each mask is a small star, with a broad fillet depending from it. The space between the masks is filled in each case with a naturalistic garland of fruits and foliage, exactly similar to the garland of no. 115, but somewhat smaller in scale. The same stamp was repeated three times in each of the three fields, in such a way as to leave small spaces between the sections. These are filled by different combinations of small designs: a large bee, two leaves, and a poppy head (in two cases); a large bee, two leaves, and three poppy heads; a flower, two leaves, and a poppy head; a flower and two poppy heads; and a flower and a single poppy head. Below each of the three garlands are a lizard (facing right) and a small bee (flying to left), above are other small figures, less regularly arranged. Beginning at the right of the signature Rasin(i) these are in order: —

(*a*) Small Cupid flying to right, with arms extended.

(*b*) Bird perched on garland facing left, but turning head to preen raised wings.

(*c*) Bird perched on garland, facing left, same type as no. 115 (*f*).

(*d*) Cupid, same as (*a*).

(*e*) Bird perched on garland, facing right, same type as no. 115 (*a*).

(*f*) Bird preening wings, same as (*b*).

(*g*) Cupid, same as (*a*).

(*h*) Small bee, flying to left, same type as no. 115 (*b*).

The signatures, which are in the field above the garland, not quite opposite each other, are *Rasin*(*i*) and *Pantagatus*.

Cf. no. 115 and *Loeb Coll.*, nos. 305 and 306, which have the same signature; Fabroni, pl. I, 6. This sort of decoration is one of the commonest and one of the most effective in the repertoire of the Arretine potters. It has close analogies in other work of Early Imperial times, such as vases in silver (cf. *Mon. Piot*, V, pls. VII and VIII — from Bosco Reale; Pernice-Winter, *Der Hildesheimer Silberfund*, pl. X); marble altars (cf. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, *passim*); and many kinds of utensils and articles of furniture. For the inscription Pantagatus, cf. *C. I. L.*, XI, 6700, 51, *b;* for the inscription Rasini, *ibid.*, 6700, 520, *a*. The combination Pantagatus Rasini is not recorded in the *Corpus*, but is found on the two moulds in the Loeb Collection (cf. *Loeb Coll.*, nos. 305 and 306, pl. VIII).

117. Mould for a small cup. Unbroken, but slightly chipped. H. 5 cm. D. 10 cm. Reg. 00.627. *Ann. Rep.*, 1900, p. 85, no. 5. PLATE XXVII.

The lower part is undecorated. Above, a garland runs around the centre. The lower part of this is made up of nine sections; five of these, composed of naturalistic fruits and flowers, were made with one stamp; four, composed of two pairs of leaves and a pine cone, with another. The upper part of the garland is made up of alternating grape leaves and bunches of grapes. Above is a band of flowers pointing upwards, between two plain mouldings.

118. Fragment of a mould for a large bowl. Put together from two pieces. H. 7.5 cm. L. 9.3 cm. Reg. 98.817. *Ann. Rep.*, 1898, p. 88, no. 52.

At the top, a tongue pattern and a row of bosses. In the main field, a spray of large oak leaves, and bunches of (ivy?) berries running around the vase.

Cf. the note on no. 119.

119. Fragment of a mould for a bowl of medium size. H. 6 cm. L. 7.3 cm. Reg. 98.818. *Ann. Rep.*, 1898, p. 88, no. 53. PLATE XXVIII.

Below the main field, a small part of a plain moulding is preserved; at the top, tongue pattern and row of bosses.

In the main field, a spray made up of large oak leaves, acorns, and bunches of (ivy?) berries coming from the right meets the end of a similar spray coming from the left. At the point of meeting, a fillet is summarily indicated. Above, the signature *C. Telli.*

Leaves, acorns, and berries were all made with the same stamps as those of no. 118. Cf. *Loeb Coll.*, no. 331, pl. XXII; and for the inscription, *C. I. L.*, XI, 6700, 660, *a.*

120. Fragment of a mould for a large bowl. H. 6.3 cm. L. 8 cm. Reg. 98.821. *Ann. Rep.*, 1898, p. 89, no. 56.

Of the decoration, only a small part of a spray of grapevine, with large leaves, bunches of grapes, and tendrils, is preserved.

Cf. *Loeb Coll.*, nos. 318, 319, pl. XXI, and no. 320, pl. XXII; Hölder, pl. XXIV, 11.

121. Fragment of a mould for a bowl of medium size. H. 5.5 cm. L. 5.2 cm. Reg. 03.859.

The main field is bordered, above and below, by a row of double discs. In it, part of a spray of ivy leaves and bunches of berries is preserved.

Cf. Inghirami, *Monumenti Etruschi*, Serie V, pl. I, 2; *Loeb Coll.*, no. 325, pl. XXII, and nos. 326–330 (no. 327 signed by P. Cornelius).

(*k*) CONVENTIONALIZED PLANT FORMS AND OTHER CONVENTIONAL PATTERNS

Moulds

122. Fragment of a mould for a deep bowl. H. 10 cm. L. 11.5 cm. Reg. 98.813. *Ann. Rep.*, 1898, p. 88, no. 48. PLATE XXVIII.

At the bottom of the main field, a conventional laurel leaf pattern; at the top, a band of large conventionalized flowers (daisies?) and a small part of a plain moulding.

The field was divided into compartments by vertical bands of daisies(?). In each compartment was an elaborate ornament, made up of a central daisy (the stamp only partially impressed in the mould, so that only one half of the flower appears) with a seed pod and a very simple palmette (resembling a fleur-de-lis) above and below it and with a pointed staff with spirals rising obliquely from it on each side.

123. Fragment of a mould for a deep bowl. H. 8.5 cm. L. 6.4 cm. Reg. 98.816. *Ann. Rep.*, 1898, p. 88, no. 51. PLATE XXVIII.

A lower and an upper field are divided by a band of rosettes between pairs of plain mouldings, and above the upper field the same arrangement of patterns is repeated.

Of the decoration of the lower field, only an elaborate knotted fillet, decorated with a small rosette, and small bits of conventional foliage are preserved. The upper field has, near the top, a pattern of alternating ribbed calyx ornaments and small rosettes (the calyx ornaments point first to the right and then to the left). Below each rosette hangs a large bell-shaped flower, below each calyx ornament is a rosette in the field. Between this pattern and the mouldings which separate the upper and lower fields, the signature *Certus Rasin(i)*.

For Certus as slave of Rasinius, cf. *C. I. L.*, XI, 6700, 525; and for the form of the inscription Rasin(i), *ibid.*, XI, 6700, 520, *a*.

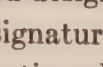
124. Fragment of a mould for a large bowl. H. 6.5 cm. L. 7.5 cm. Reg. 98.820. *Ann. Rep.*, 1898, p. 89, no. 55. PLATE XXVIII.

The main field was bordered below by a band of small rosettes, above by a band of larger rosettes. It was decorated by a band made up of large leaves and pointed staffs with spirals to left, arranged in pairs and alternating in position. At the right, the first letter (R) of a signature (Rasini?).

Cf. Fabroni, pl. II, 1 and pl. III, 6; *B. J.*, XCVI, 1895, pl. VI, 60; *Loeb Coll.* no. 395, pl. XXIII.

125. Small fragment of a mould for a bowl of medium size. H. 4 cm. L. 7.3 cm. Reg. 98.822. *Ann. Rep.*, 1898, p. 89, no. 57.

At the top, tongue pattern and row of bosses. Below, a row of double

bosses and in the principal field part of a large knotted fillet and a conventional garland design. Between the tongue pattern and the row of double bosses, the signature 

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The inscription should probably be read *Philero(s) L. Anni*, although the first letter of the second line is unclear. Of the Annii, L. Annius is the only one whose name appears with the two N's written together. Phileros has not been noted before as a slave of L. Annius, although the name occurs with that of C. Annius (*C. I. L.*, XI, 6700, 53).

126. Fragment of a mould for a bowl of medium size. H. 6.7 cm. L. 6.2 cm. Reg. 98.823. *Ann. Rep.*, 1898, p. 89, no. 58. PLATE XXVIII.

At the top, conventional laurel leaf pattern and a row of bosses. In the main field: at right part of a large volute crater with ribbed body and cover, on which perches a bird facing right; at left part of a pattern of acanthus leaves, rosettes, and palmettes, connected by curving stems.

For the crater and the bird, cf. *Loeb. Coll.*, no. 220, pl. XX.

127. Fragment of a mould for a straight-sided cup. H. 4.5 cm. L. 8.5 cm. Reg. 98.824. *Ann. Rep.*, 1898, p. 89, no. 59.

At the bottom, a band of rosettes and a conventional laurel leaf pattern. Above, part of a simple vertical moulding with a rosette at the lower end, which served to divide the whole into smaller fields. In the two fields which are partially preserved, parts of a design of acanthus foliage, rosettes, and bell-shaped flowers, rising from inverted acanthus leaves.

Vases

128. Deep, nearly straight-sided bowl. Put together from seventeen pieces, small parts restored. H. 11.3 cm. D. 15.8 cm. Reg. 97.379. *Ann. Rep.*, 1897, p. 31, no. 26. PLATE I.

At the bottom of the single wide field, conventional laurel leaf pattern and two plain mouldings; at the top, conventional laurel leaf pattern and egg and dart. Plain rim, with slightly flaring lip.

The field is filled with complicated conventional patterns. The arrangement of these was determined by means of a plain moulding which runs around the vase a little above the centre of the field. From this sixteen flat

mouldings, slightly ribbed, extend obliquely into the lower part of the field, forming eight zigzags. The principal groups of patterns were arranged at the eight points where the oblique mouldings meet the horizontal moulding. Each consists of a large palmette topped by a pointed flower and flanked by pointed staffs (with rings on the lower portion and herring-bone patterns on the upper parts), which rise obliquely into the field; from the base of the palmette a smaller palmette extends horizontally into the field on each side, covering the horizontal moulding, and a conventional leaf hangs down between the oblique mouldings; below the leaf, in each case, is a rosette. Where the oblique mouldings meet near the bottom of the field, their points of juncture are masked in each case by a crown of small leaves, from which ribbed pointed staffs with rings rise obliquely into the field. Above rises a palmette, with a "seed-pod" ornament at its centre and a hatched ring above its point. Above, in the field: in six cases a pelta-shaped ornament with a cross at the centre; in two cases (at opposite points) the signatures *Bargathi* and *M. Perenn(i)*, each inside a simple, notched border.

Cf. for the inscription *M. Perenn(i)*, *C. I. L.*, XI, 6700, 435, *xx;* and for the inscription *Bargathi*, *ibid.*, 6700, 451, *n* (both of these lack the decorative borders of the Boston example).

129. Fragment of a large bowl. H. 7 cm. L. 6.8 cm. Reg. 98.814. *Ann. Rep.*, 1898, p. 88, no. 49.

In the main field, the upper parts of two elaborate conventional ornaments; the preserved portions show a flower, and above it a palmette of the fleur-de-lis type, with a pointed staff with spirals rising obliquely into the field on either side. Between these is a vertical band of bosses arranged in circles, and above, at the top of the field, a band of rosettes and two plain mouldings. The rim is plain, the lip flares slightly outwards.

130. Fragment of a bowl of medium size, including part of foot; restored in plaster so as to give some idea of the original shape. The foot is comparatively tall, with a broad convex moulding, bordered above and below by a much smaller moulding, at the centre of the stem. H. (as restored) 8.3 cm. D. (as restored) 14.6 cm. Reg. 88.588. Robinson, *Cat.* no. 580.

At the bottom of the field three simple mouldings. Above them is a band of alternating large and small conventionalized leaves (apparently acanthus and ivy). From every other ivy leaf rose a pattern made up (from bottom to top) of a seed-pod on a short stem, a small flower, and a large, bell-shaped flower, on the edge of which was perched a bird. One of these patterns is preserved completely. The spaces between these patterns were filled with scrolls which rose from the acanthus leaves. These patterns were arranged symmetrically in pairs, and consist of large curving stems, to which were attached small flowers on curving stems, ears of wheat, and possibly other objects. Between each pair of large stems, near the bottom of the field, is a rosette, so placed that it touches the tip of one of the small ivy leaves.

131. Fragment of a large bowl. H. 6.1 cm. L. 7.5 cm.

The main field was divided into two parts by a band of rosettes which passed about the centre of the vase. The space below was occupied by alternating rosettes and palmettes placed on their sides, the palmettes pointing alternately to right and to left. Of the decoration in the space above the central band, only part of a four-petalled rose, naturalistically treated, is preserved.

132. Fragment of a large bowl, including part of foot. H. 14.5 cm. L. 14.3 cm. Reg. 88.593. Robinson, *Cat.* no. 605. PLATE XXX.

At the bottom of the field, a row of bosses, carelessly spaced; at the top, a similar row, partly destroyed by the attachment of the rim, which has a broad convex moulding, slightly ribbed, at the bottom.

The field is filled by a repeated pattern made up of conventionalized leaves and pointed staffs with spirals. At the bottom is a band of alternating leaves and pointed staffs. Above these is a second band in which the relations are reversed, each pointed staff being attached to a leaf of the lower band, and each leaf to a pointed staff; and above these, in a third band, a leaf is attached to each pointed staff of the second band, and to each leaf of the second band a group of three-pointed staffs.

Cf. *B. M. Cat. R. P.*, L 156 (= fig. 31, p. 41).

133. Fragment of a large bowl. H. 9.8 cm. L. 12.5 cm. Reg. 88.591. Robinson, *Cat.* no. 602.

At bottom of field, plain moulding; at top, egg and dart and a row of bosses on a plain moulding. Part of the rim with a moulding at the base is preserved.

The field is filled with large ornaments shaped like interrogation points; each of these has at its base a small rosette and a pointed staff with spirals, which rises into the field. Near the top of the field, between the "interrogation points," in one case, the letters EREN of the signature of M. Perennius; in the next, *Bargat(es)*, inside a notched border; in the next, two small rings, one inside the other.

Cf. *B. J.*, XCVI, 1895, pl. VI, 75.

The form of the inscription *Bargat(es)* is the same as that of *C. I. L.*, XV, 5422, *d*, except for the decorative border. The exact form of the signature of Perennius cannot be determined.

134. Fragment of a cup, including part of handle. Restored in plaster, so as to suggest the shape of the original. H. 7 cm. D. (as restored) 9.5 cm. Reg. 88.589. Robinson, *Cat.* no. 581.

Of the handle, the crescent by which it was attached to the plain upper portion of the cup is preserved, as well as a rosette which covered the point of attachment to the body. The handle has been restored (probably correctly) as a simple loop.

There is only one decorated field. This is bordered at the top by an egg and dart pattern and a row of small bosses. The lower part of the field is occupied by a band of alternating "seed" ornaments and pointed staffs with spirals, the upper part by a band made up of pairs of concentric rings. The latter is broken at one point by the signature *P. Cornel(i)*.

Cf. *Loeb Coll.*, no. 423, pl. XXIII; and for the signature, *C. I. L.*, XI, 6700, 204, *i*.

CLASS III

PLAIN VASES

135. Funnel-shaped cup, with vertical rim. Put together from four fragments; three small sections supplied in plaster. H. 6.6 cm. D. 12.2 cm. Reg. 88.583. Robinson, *Cat.* no. 582.

The only decoration consists of two imitation handles placed on the rim at nearly opposite points. Each has the form of a pair of connected spirals, resembling a pair of Ionic volutes, placed bottom up. On the bottom, inside, is the signature (impressed with a stamp in the shape of the sole of a foot) *C. Vib(i)*.

For the inscription, cf. *C. I. L.*, XI, 6700, 773, *e*. The reading C. Vib(i) is more probable than C. Vib(ieni), although the latter is possible; see Introduction, pp. 21 *f*.

136. Small funnel-shaped cup with vertical rim. Considerably restored in plaster. H. 3.8 cm. D. 6.8 cm. Reg. 88.585. Robinson, *Cat.* no. 583.

About the rim, two plain mouldings. Inside, on the bottom, the inscription: (VA).

Cf. Introduction, p. 22.

MISCELLANEOUS

HANDLES AND SEPARATELY MODELLED RELIEFS

Moulds

137. Mould for a large handle of the usual "tongue and crescent" form. Slightly chipped, but unbroken. L. 11.4 cm. W. 8.5 cm. Reg. 98.834. *Ann. Rep.*, 1898, p. 91, no. 69. PLATE XXVIII.

The tongue is decorated with a large club, worked out in considerable detail. To the back of the crescent are attached three pairs of volutes, diminishing in size from the tongue to the points of the crescent.

Cf. *Loeb Coll.*, no. 473, pl. XIV; and for similar handles from silver vases, *Mon. Piot*, V, pl. XXIII, 3 (from Bosco Reale); Pernice-Winter, *Der Hildesheimer Silberfund*, p. 32, fig. 11, and pls. XXI, XLIII, XLIV, XLV; Schreiber, *Alexandrinische Toreutik*, pp. 312 *ff*. The moulds which Schreiber publishes, pls. I–III, all show similar forms.

138. Mould for a large figure of Dionysus in high relief. Put together from two pieces, one small piece missing. L. 12 cm. W. 5 cm. H. of figure, 10.5 cm. Reg. 98.832; *Ann. Rep.*, 1898, p. 91, no. 67. PLATE XXVIII.

The god is seated to left, with left foot advanced and right foot drawn back; he turns toward the right, so that the body is in three quarters view and the head almost in front view. He wears a long robe, which covers his legs, passes over his right shoulder and is wound about his left forearm, and sandals, with straps carefully indicated. His right arm is thrown over his head. In his hair is a wreath of ivy leaves. The nature of his seat is uncertain, but it seems to be a rock with a robe thrown over it, rather than a throne. In front of the seat is a panther, seated to right, but turning his head and gazing up at the god. All details are rendered with great care, especially the anatomy of the nude torso, the hair, and the large folds of the robe.

The relief of this figure is much higher than that of the ordinary Arretine vases. The purpose for which the mould was intended is difficult

to determine, unless it was used for forming figures for the central medallions of pateræ, such as have been preserved in silver (cf. *Mon. Piot*, v, pls. I and II; Pernice-Winter, *Der Hildesheimer Silberfund*, pls. I–V; Pernice, "Hellenistische Silbergefässe," *58tes Winckelmannsprogram*, Berlin, 1898), a form of which no examples have yet been found among the products of the Arretine potteries. As the mould is said to have been found at Arezzo, and the clay is the same as that of other Arretine moulds, it is included here.

Vases

139. Fragment of the rim of a bowl with handle attached. L. 4.3 cm. W. 7 cm. Reg. 98.835. *Ann. Rep.*, 1898, p. 91, no. 70. PLATE XXX.

The handle is of the "tongue and crescent" shape, but the tongue broadens out at the end into two horn-like projections. The crescent carries two pairs of volutes on each side (the outer ones smaller than the inner ones), the tongue is ornamented with a club in relief. Around the outer edge of the whole handle runs a simple moulding.

Cf. *Loeb Coll.*, no. 475, pl. XIX; and the note on no. 137.

140. Fragment of the lower part of a bowl with nearly straight sides. H. 6 cm. L. 6.2 cm. Reg. 88.601. PLATE XXX.

The only part of the decoration which is preserved consists of a group representing a lion pulling down a horse. The horse is in profile to right, with head thrown up and knees bent under the weight of the lion, which has leaped on his back. The lion is in profile to right except the head, which is in front view.

141. Fragment of the upper part of a vase. H. 7 cm. L. 6.4 cm. Reg. 98.827. *Ann. Rep.*, 1898, p. 89, no. 62. PLATE XXX.

Of the body of the vase, only a small portion of the upper part is preserved, decorated with an egg and dart and a row of bosses (the latter largely destroyed by the attachment of the rim). At the base of the rim is a notched moulding. Above this is a triangular ornament made up of five converging ribs, flanked on either side by the fore part of a prancing horse, and surmounted by a large rosette.

Cf. *Loeb Coll.*, no. 243, pl. XIII; no. 274, pl. XXI; and no. 275. Nos. 274 and 275 are signed by P. Cornelius.

142. Small fragment of the rim of a large bowl. H. 4 cm. L. 4.3 cm. Reg. 98.811. *Ann. Rep.*, 1898, p. 87, no. 46. PLATE XXX.

The only part of the decoration which is preserved is a carefully modelled comic mask with a wreath of ivy berries and leaves across the forehead. The top of the rim has the form of a concave moulding between two convex, slightly notched mouldings.

Cf. *Loeb Coll.*, no. 501, pl. XIX.

STAMP OR PUNCHEON

143. Stamp for making a decorative pattern in the form of a hoop ending in volutes. H. 4.1 cm. L. 7 cm. W. 5.2 cm. Reg. 98.836. *Ann. Rep.*, 1898, p. 91, no. 71. Figure 1, p. 11.

A pattern very similar to this appears on a mould in the Loeb Collection (*Loeb Coll.*, no. 160, pl. XV).

144. Puncheon in the form of a dancing girl of Neo-Attic type. H. 7.0 cm. Reg. 37.191. *AJA., XLI,* 1937, p. 527, fig. 6 (L. D. Caskey). *Bull. M.F.A., XLV,* 1947, pp. 38-42, fig. 1 (G. H. Chase). G. H. Chase, *Greek and Roman Antiquities, A Guide to the Classical Collection,* M.F.A., Boston, 1950, pp. 157-158, fig. 209. G. H. Chase, M. B. Comstock, C. C. Vermeule, *Greek Etruscan & Roman Art, The Classical Collections of the Museum of Fine Arts,* Boston, 1972, pp. 228, 266, fig. 252. Found at Arezzo, this expressive stamp also appears in A. Stenico, *La Ceramica Arretina,* II, p. 27, no. 3, pl. 2; and A. C. Brown, *Ashmolean Museum,* p. 6.

145. Puncheon in the form of a bearded, bald Dionysiac figure (satyr or Silen) wreathed with ivy. H. 4.4 cm. Reg. 37.190. *A.J.A., XLI,* 1937, p. 527, fig. 7 (L. D. Caskey). *Bull. M.F.A., XLV,* 1947, pp. 38-42, fig. 2 (G. H. Chase). A. Stenico, *La Ceramica Arretina,* II, p. 37, no. 38, pl. 16. This stamp was also found at Arezzo. Both nos. 144 and 145 were lent by Edward Perry Warren in 1926; they were sent to the Metropolitan Museum of Art in 1931, and were purchased for the Museum of Fine Arts from the H. E. Bolles Fund in 1937.

ILLUSTRATIONS OF COMPARABLE SILVER PLATE

58.319 Shallow bowl with wide flaring rim. On shoulder, elaborate gilded design of various patterns (dotted circles, leaves, zigzags) in separate blocks; and below a continuous guilloche. On body, elongated tongues with raised edges; and on bottom, eight-petalled rosette. Several cracks in lower wall, and signs of repairing but no restoration. H. 6.3 cm., diam. 9.8 cm. *Archaeology,* 12, 1959, p. 4, illus. G. H. Chase, M. B. Comstock, C. C. Vermeule, *Greek Etruscan & Roman Art,* pp. 142, 154, fig. 134. J. H. and E. A. Payne Fund, 1958. Plate XXXVII.

58.320 Small, round-mouthed pitcher. Incurved neck offset from shoulder by ridge decorated with impressed design of ovolo-dart, awkwardly executed. The foot is an extension of the vase itself, with a flat bottom surface. The simple handle ends in a crude palmette; the top curve appears to be engraved with a boukranion. A section of the vase's mouth is missing. H. 12.4 cm., diam. 6.6 cm. Bibliography as previous: Chase, Comstock, Vermeule, fig. 135. Payne Fund, 1958. These two, found together, have been dated about 300 B.C. Plate XXXVII.

1970.240 Rhyton fragment, comprising portion of neck and rim. Tendril pattern of gold inlay below rim, marked off from fluted body by incised scalloped border. H. 11 cm., diam. (at rim) 8 cm. C. C. Vermeule, *The Burlington Magazine,* CXIII, 1971, p. 400, fig. 45. Gift of Paul E. Manheim, 1970. Plate XXXVIII.

1971.47 Pyxis of high conical form, with decorative bands of gold inlay at bottom, middle (wreath) and top edge of lid (egg and dart). Slightly domed lid decorated similarly; band along edge and entire central part. Details incised and punched. H. 6.5 cm., (with lid) 7.7 cm., diam. 5.7 cm. at rim, 7.0 cm. at base. Found with silver pyxis fragment 1970.491. Third or fourth century. Seth Kettell Sweetser Fund, 1971. Plate XXXVIII.

1970.491 The Dionysiac (Bacchic) Thiasos accompanying the triumphal procession of Dionysos and Ariadne to India. A section of the curved body is preserved, part of the base rim and top border, as well as one hinge for the lid. All in high relief. H. 12 cm., width, 3.2 cm. C. C. Vermeule, *The Burlington Magazine,* CXIII, 1971, pp. 396, 400, figs. 47, 48. Otis Norcross Fund, 1970. Plate XXXIX, XL.

CONCORDANCE OF MUSEUM ACCESSION NUMBERS AND CATALOGUE NUMBERS (OR SUPPLEMENTAL PLATES)

82.314	131	98.819	113	98.858	45	04.29	116
88.583	135	98.820	124	98.859	49	04.30	91
88.585	136	98.821	120	98.860	46	04.31	76
88.587	33	98.822	125	98.861	37	04.32	8
88.588	130	98.823	126	98.862	52	04.33	32
88.589	134	98.824	127	98.863	40	04.34	67
88.590	30	98.825	100	98.864	41	04.35	68
88.591	133	98.826	90	98.865	42	04.36	111
88.592	51	98.827	141	98.866	38	04.37	112
88.593	132	98.828	66	98.867	1	08.520	Plate XXXVI
88.595	101	98.829	11	98.868	7	08.521	Plate XXXVI
88.596	6	98.830	4	98.869	92	08.522	Plate XXXVI
88.597	94	98.831	27	98.870	9	08.527	Plate XXXVI
88.598	64	98.832	138	98.871	10	Res. 08.33b	43
88.599	97	98.833	65	98.872	84	Res. 08.33c	39
88.600	18	98.834	137	98.873	83	Res. 08.33d	57
88.601	140	98.835	139	98.874	82	Res. 08.33e	54
88.602	96	98.836	143	98.875	85	Res. 08.33f	59
88.603	56	98.837	22	00.314	115	Res. 08.33g	55
88.604	50	98.838	25	00.315	69	Res. 08.33h	Plate XLVII
88.605	19	98.839	23	00.316	26	10.225	5
88.606	114	98.840	16	00.317	102	13.103	58
88.607	98	98.841	15	00.627	117	13.109	53
88.608	63	98.842	17	01.8116	24	13.145	20
97.379	128	98.843	13	03.859	121	13.146	12
98.805	86	98.844	14	03.860	109	13.147	77
98.806	87	98.845	31	03.861	74	13.148	61
98.807	104	98.846	72	03.862	95	13.149	60
98.808	106	98.847	71	03.879	62	13.150	93
98.809	107	98.848	70	04.19	29	13.151	28
98.810	108	98.849	73	04.20	2	13.152	36
98.811	142	98.850	75	04.21	3	37.190	145
98.812	99	98.851	78	04.22	35	37.191	144
98.813	122	98.852	80	04.23	34	58.319	Plate XXXVII
98.814	129	98.853	79	04.24	21	58.320	Plate XXXVII
98.815	110	98.854	81	04.25	103	1970.240	Plate XXXVIII
98.816	123	98.855	44	04.26	105	1970.491	Plates XXXIX, XL
98.817	118	98.856	47	04.27	89	1971.47	Plate XXXVIII
98.818	119	98.857	48	04.28	88		

PLATES

1

Plate IV

2

Plate VII

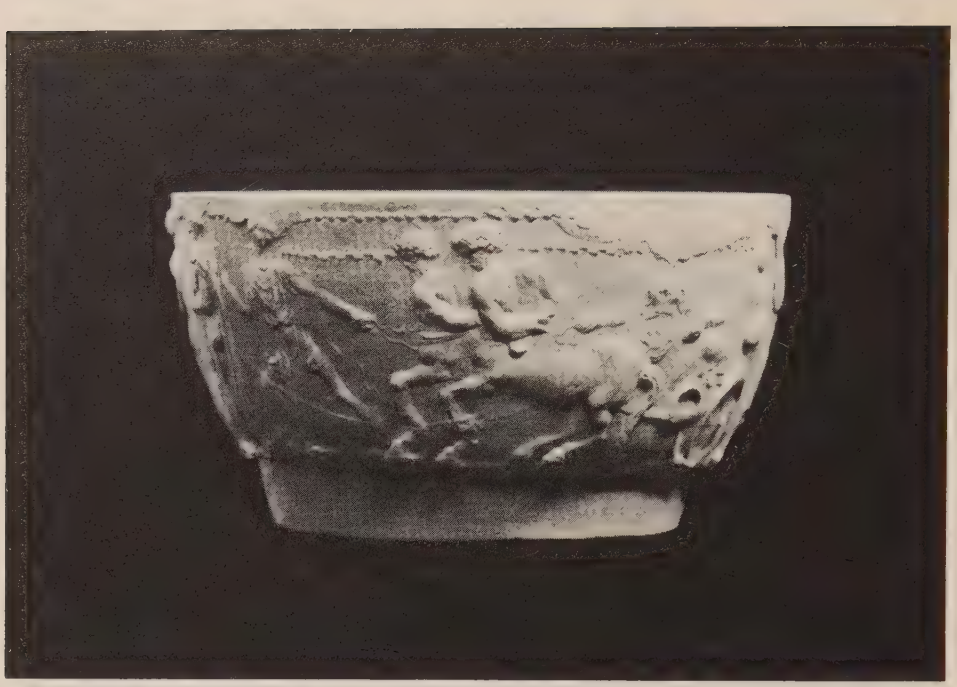

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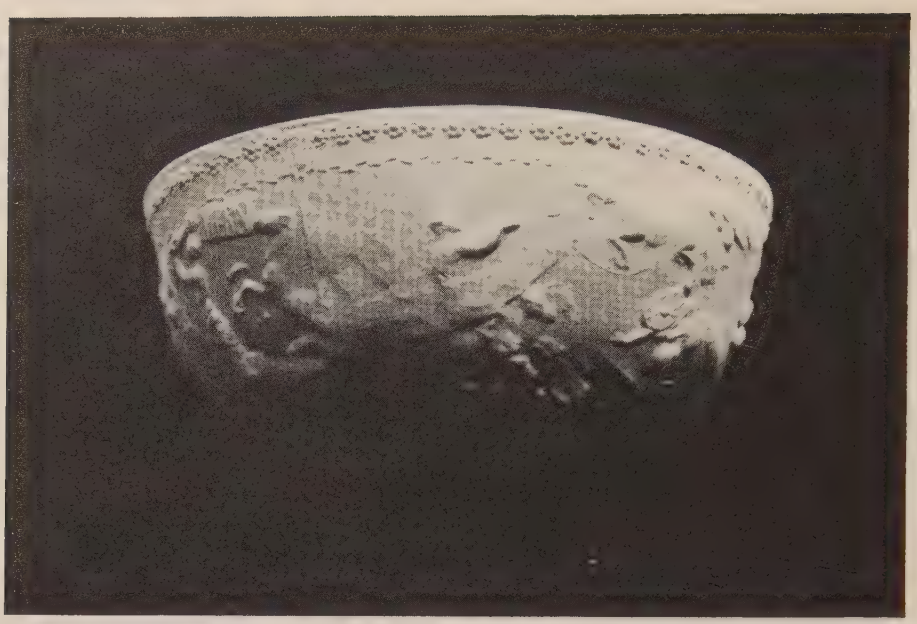
Plate XII

Plate XIV



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108 113 106

119 122

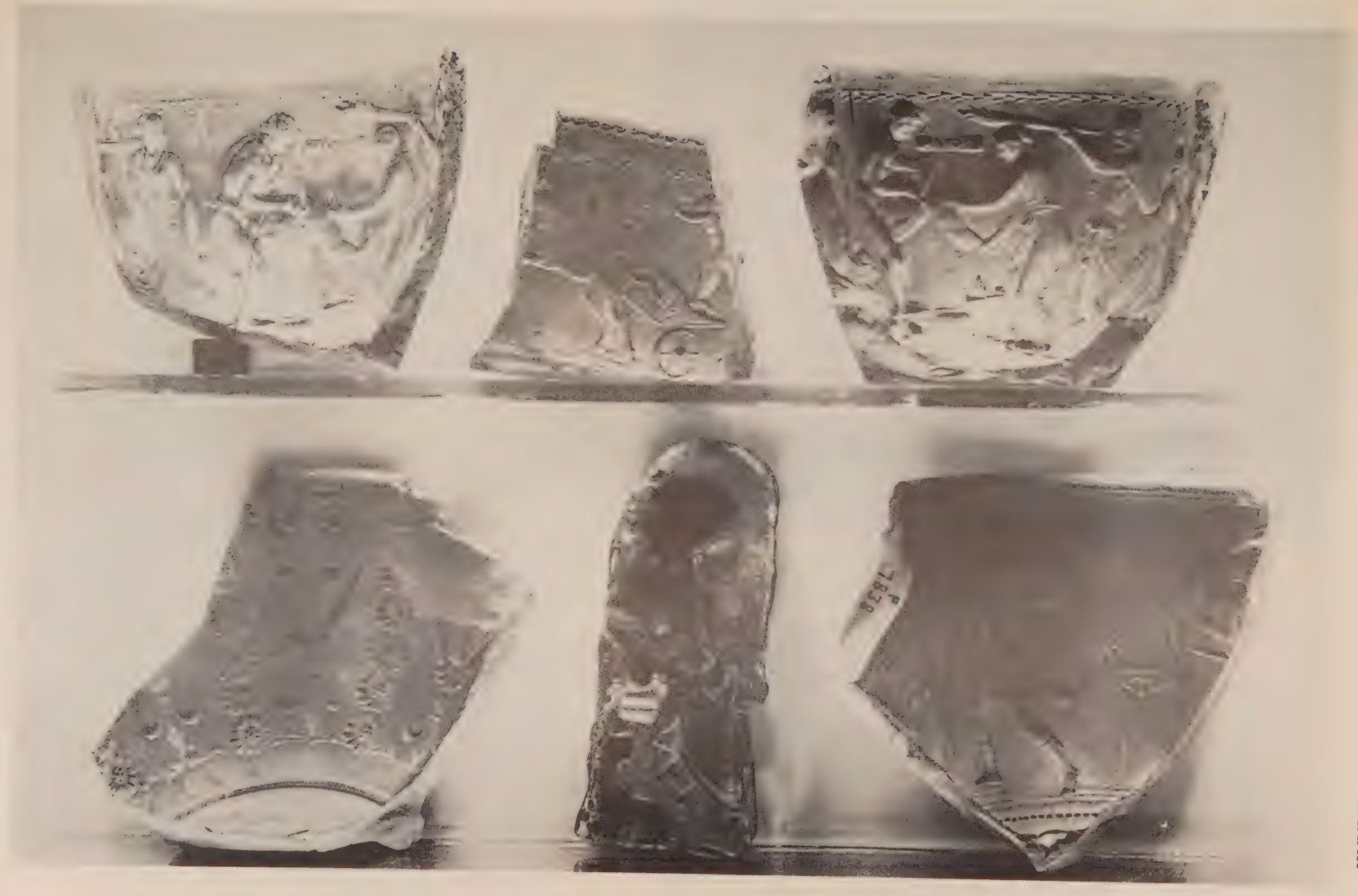
124 123 126

137 138

19 18 86 56 63
64 6 51
65
5 62

98 141 140 142
90 97 94
133 139 132

7 (pl. XXIII)
32 (pl. XI)



8 (pl. XXIII)
122 (pl. XXVIII)

83 (pl. XXVII)
138 (pl. XXVIII)

7 (pl. XXIII)
4 (pl. XXIII)

138 (pl. XXVIII)
144

143
145

26 (pl. X)

13 (pl. XXIII)

76 (pl. XVII)

Plate XXXV

08.520

08.521

08.527

58.319
58.320

1970.240

1971.47

1970.491

1970.491

54 (Res. 08.33e)

55 (Res. 08.33g)

55 (Res. 08.33g)

57 (Res. 08.33d)

57 (Res. 08.33d)

58 (13.103)

59 (Res. 08.33f)

53 (13.109)

53 (13.109)

Res. 08.33h

39 (Res. 08.33c)

Plate XLIX

39 (Res. 08.33c)

39 (Res. 08.33c)

43 (Res. 08.33b)

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